NATIONAL VANGUARD

Toward a New Consciousness; a New Order; a New People.

Number 125
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Beauty and Art:
Why They are Threatened

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This magazine is a collaborative effort, and every reader can contribute in a significant way to our success.

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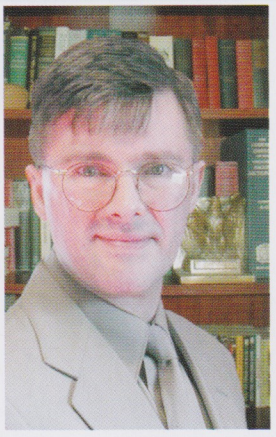
How You Can Help



IF YOU'RE CONVINCED that there is value in the way we do things here at NATIONAL VANGUARD, there are innumerable ways you can help us. If you'd like to write in-depth feature articles, there may be a place for your work in our pages. Those who'd like to lend a hand writing short news items may find a niche contributing them to NationalVanguard. org. You might consider buying subscriptions as gifts for friends and family, and anyone with a few hours of spare time per month could be travelling to local newsstands (many are operated by independent entrepreneurs) and showing the proprietors how everyone profits when NATIONAL VANGUARD is on display there. Above all, spread the word.

Through your efforts and ours, we've more than doubled our circulation since we started publishing the magazine again in 2002, but there is still tremendous potential for growth. At the rate we're growing—assuming the growth doesn't level off—we'll be at world-class circulation levels in less than a decade. We need you to be our ambassador to make that happen.

In this issue, our *Forum* and *News From the Homelands* sections are on temporary hiatus in order to bring you part II of 'Holocaust Commemoration,' the conclusion to Irmin Vinson's definitive article on the Jewish drive to turn their largely-mythical 'Holocaust' into a state-imposed belief system that reinforces their own racial solidarity while inculcating a race-wide universal guilt among Whites. We also offer a special welcome to first-time contrbutor Josiah Nott, who analyzes the opposition of organized Jewry to what we of the West consider beautiful; and we thank Contributing Editor Ben Parker for his classic short story, "The Sign Man," which takes us inside the mind of a man who creates his own medium for social change, with an investment of time, thought, and zero dollars. I'd

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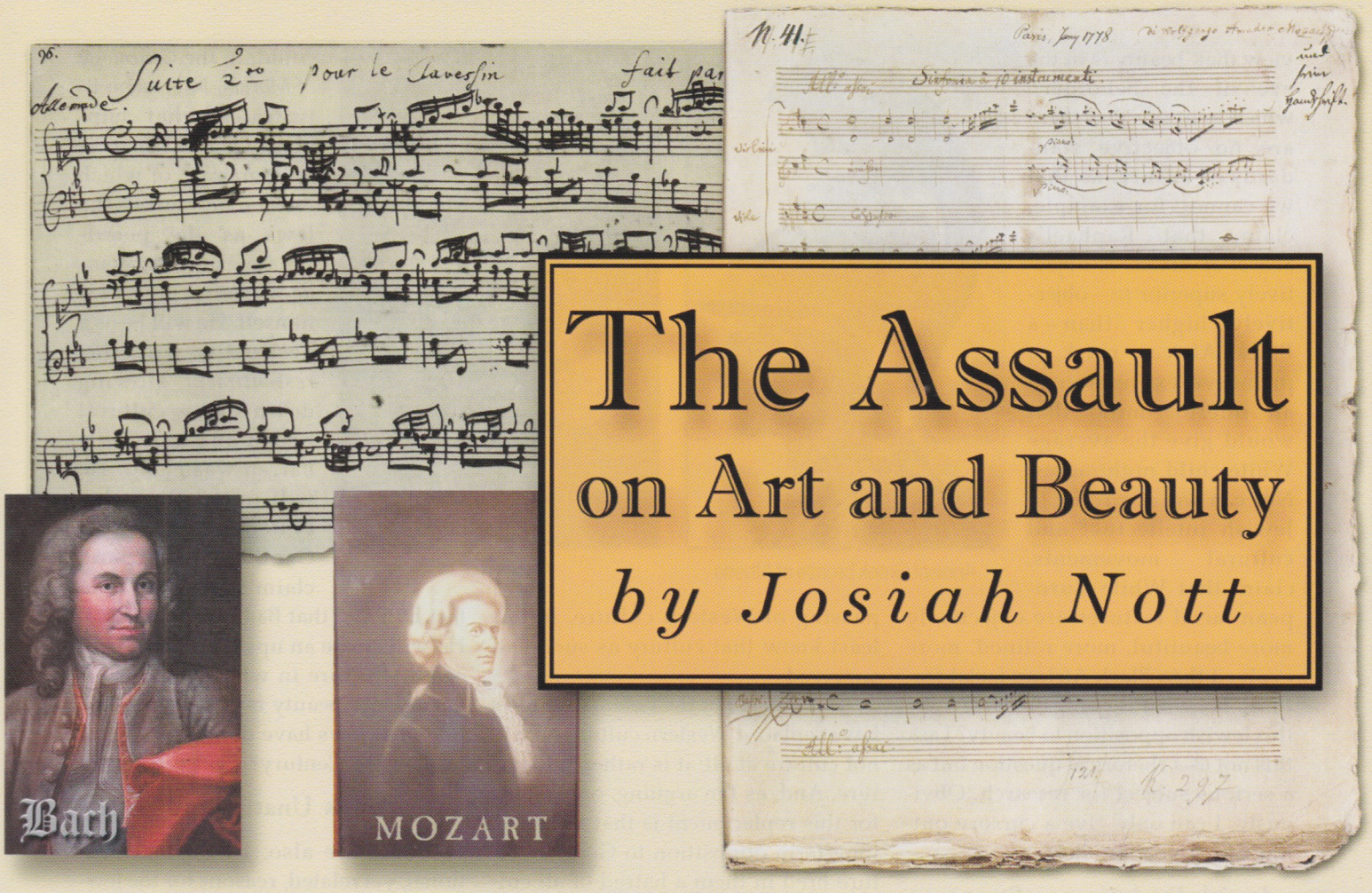
Submissions of articles or letters for publication cannot be returned and may be sent to the address above. Electronic submissions, which are preferred, may be sent to kevin.strom@revilo-oliver.com.

The symbol which appears in the **NATIONAL VANGUARD** logotype is the Life Rune. It comes from an ancient alphabet, or *futhark*, used in northern Europe for many centuries before the general adoption of the Roman alphabet there. The Life Rune signifies life, creation, birth, rebirth, and renewal. It expresses in a single symbol the *raison d'etre* of **NATIONAL VANGUARD** and of the movement of Aryan renewal.



The Assault on Art and Beauty

by Josiah Nott

JEWS, AS A GROUP, oppose beauty. In the many modern cultural movements that have spread an all-pervasive decadence upon our Western lands this one truth is evident.

In the early nineteenth century this did not yet appear to be the case, and a composer like Felix Mendelssohn could write attractive (if not profound) music that was part of the mainstream of Western music at the time. (Though by the mid-nineteenth century Richard Wagner could already detect the pernicious influence of Jews on Western music, a position he set out in his book, *Judaism in Music*.) But by the end of the nineteenth and beginning of the twentieth century the Jewish opposition to beauty, *viz.*, opposition to all standards of beauty and to real manifestations of beauty, had begun in full force.[1]

'Modern Art' Destructive

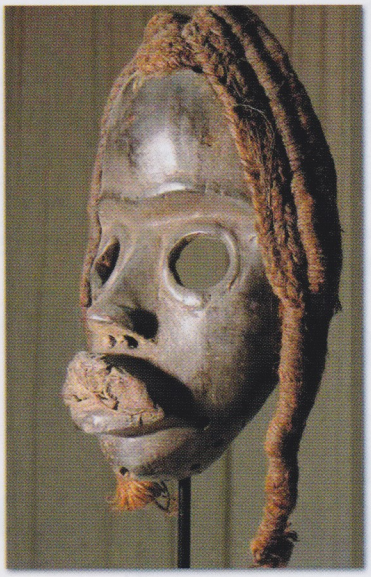
Look at the 'modern art,' the paintings and the sculpture, that has been promoted by Jews for the last 100 years. Listen to the music of Jewish composers like Arnold Schoenberg, who almost single-handedly destroyed Western classical music in the early twentieth century. Consider the various intellectual and 'cultural' movements that were created and have been supported by Jews: every one of these movements has a negative, contrarian, reductionist, 'subjectivist,' or 'relativist' position on beauty, aesthetics, and standards of beauty.

Jewish intellectual movements of the past 150 years or so have attempted in various forms to undermine, subvert, invert, and 'deconstruct' objective Western standards of beauty. Witness Marxism's attack on art as an instrument of class domination, Freud's reduction of beauty to our lower 'animal' urges ("sublimation"), Boasian anthropology's claim that beauty is 'culturally relative,' logical positivism's claim that only facts can be objective (ergo, standards of beauty and values in general are subjective), post-modernism's claim that beauty does not even exist or is a manifestation of 'power' (Foucault), and, of course, Jacques Derrida's position that beauty, like all Western standards of value (and truth), needs to be 'deconstructed.' (I agree with writer Hugh Lincoln: Derrida's philosophy is indeed "a metaphor for Jewish influence—a complex deconstruction of the Western canon.") All of these movements are united in the

1. I was inspired by Kevin Alfred Strom's *American Dissident Voices* broadcast of October 2, 2004 (nationalvanguard.org/story.php?id=3944, "Beauty, Art, and Race") to write this essay. "Beauty, Art, and Race" will be available in printed form in our sister publication, *Free Speech*.

view that 'beauty is in the eye of the beholder,' which is to say that there are no objective standards of beauty, so that we cannot, for example, claim that Raphael's *School of Athens* is objectively superior to—objectively higher than—a Black African mask, a primitive expression of an inferior mind that would give the average White child nightmares. Nor can we, according to Jewish intellectual and cultural movements, claim that White European facial features are objectively more beautiful, more refined, more evolved than Black African facial features. So, what is going on here? Why this Jewish opposition to beauty? I ask this not as a rhetorical question but as a serious subject for research. Obviously, I can only give a cursory outline of my position here.

Ancient Greek bronze of Athena



African mask

Jewish Evolutionary Strategy

I think there are several reasons for Jewish opposition to standards of beauty; one I would trace directly to the Jewish (evolutionary) strategy: As opponents of their Gentile 'host' populations, Jews always oppose the civilization and culture of the Gentile population, which leads ineluctably to an opposition to civilization and culture as such. Perhaps Jewish domination would not be as intolerably bad if Jews had a high culture of their own, one which would have replaced Western culture when Jews took over in the West. Because I believe there is no culture higher (or even equivalent) to Western culture, this would of course be a step down, but at least it wouldn't have to be a complete nosedive into the abyss of nihilism and decadence as it is in fact today: If Jews had a high culture that was the equivalent of say, Indian or Chinese culture, we could lament the passing of Western culture, but at least know that culture as such had survived.

But this is not the case. What Jews have replaced Western culture with is not culture at all; it is rather *anti*-culture. And, as I'm arguing, one reason for this replacement is that the Jews' long-term opposition to Gentile culture bred in them a hatred of all culture as such. Nietzsche described this psychology better than I possibly could: In the *Genealogy of Morals*, Nietzsche illustrates what happens when the man of *ressentiment*,[2] of which Nietzsche claims the Jews as the penultimate example, manages to wrest power for himself. He will be as a destructive wind, his *ressentiment* blowing down every cultural height and creating a barren wasteland. He will invert the value system of the hated Gentile master and claim that Good is in fact Evil and that Bad is in fact Good. He will create an upside-down world of anti-culture in which ugliness is beauty and beauty is ugliness. Is this not what Jews have done to the West in the 20th Century?

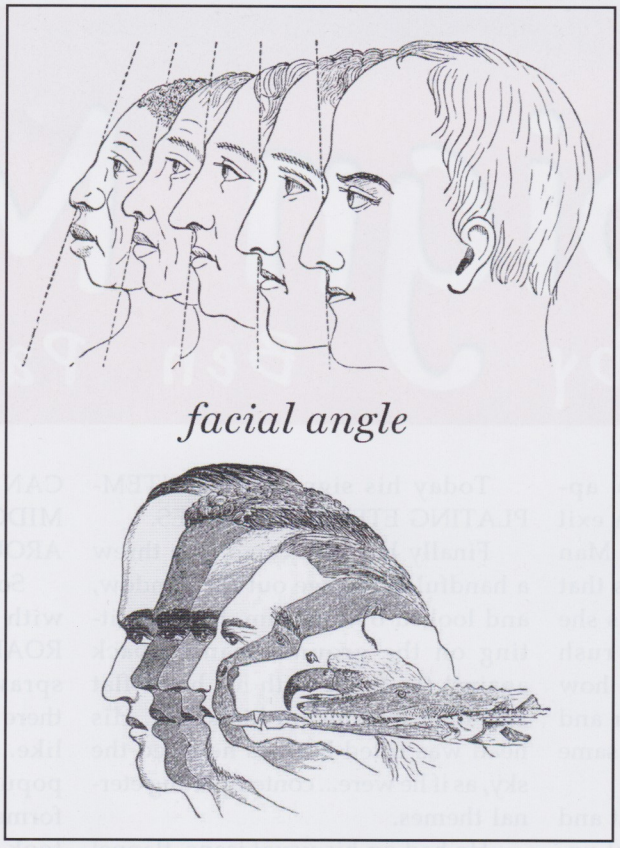
Jews Unattractive

There are also, I believe, additional, yet related, reasons for the Jewish contempt for beauty. I think that Jews also oppose Western standards

Raphael's *School of Athens*

of beauty because Jews themselves are an unattractive and, on average, ugly people whose facial features are typically ill-proportioned, unrefined, and, in a word, *harsh*. Ugly people always resent beautiful people, a psychological trait that emerges early on in human development and would surely be confirmed by a simple survey of, say, 13-year-old girls. So, we're back with the idea of *ressentiment*: I am arguing that one reason Jews have such hatred for Western standards of beauty is that they themselves do not meet those standards and, as we know, Jews will want to destroy any hierarchy that does not place Jews at the top.

What is interesting to note is that Jews have a *unique* disproportion between their high intelligence and their unattractive facial features. This is a fact that sets them apart from every other human group. For all other groups there is a direct, nearly exact, proportionality between group intelligence and the average level of facial feature refinement. Europeans have, on average, the most refined facial features of any human group and they have produced the highest level of civilization and culture attained by any human group. Black Africans, who have produced virtually no civilizational or cultural accomplishments, have the least refined, indeed, most simian, features of any human group. As I've written elsewhere, this relationship holds even within individual human races: among East Asian Orientals the most intellectually and culturally advanced group, the Japanese, also possess the most refined facial features. Let me quote Kevin Strom's thoughts about race and facial features:



facial angle

[T]here are a great many characters of beauty which apply to both sexes. In some cases, these marks of beauty are also marks of an advanced race, characteristics which signify the greatest possible difference from more primitive forms.

Looking at the profile of the face, we note the facial angle (the angle, relative to the horizon when a man is standing normally, of a line drawn from the greatest protuberance of the jaw to the most prominent part of the forehead). The average facial angle of the European race is the closest to vertical of any human race. We also see that non-human creatures have lower and lower facial angles as we make our way from the more advanced to the more primitive. Less-advanced and smaller-brained creatures (and races) have a lower, more sloping forehead (and hence less capacity in the frontal regions of the brain). More primitive races and creatures also tend to have larger teeth and larger jaws which jut forward, thus making this angle even closer to the horizontal.

The man or woman with a high or 'noble' forehead is better-looking to us than a man or woman with a steeply-sloping forehead, which we instinctively view as primitive and ugly, whether we use those words or not. The protruding jaw, so common in Africans and Australasians, or the underdeveloped chin and outsized nose common to the Semite, all give to the human profile a convexity and a snoutlike appearance, and hence are bars to beauty as we perceive it. We may not be conscious of the reason, but our instincts, our souls if you will, are telling us that the highly-evolved is beautiful and the primitive-looking is not.

As Strom correctly notes, typical Jewish facial features are unattractive and would seem to be indicative of a mind with lower intelligence. But this is not the case, at least not in terms of those types of intelligence that can as of now be objectively measured. (It can be argued that the Jewish mind, in its fanatical group loyalty, is in fact more primitive than the White European mind, and that the anti-intellectual dogmatism so characteristic of the Semitic mind, whether of its Jewish or Arab/Muslim variety, is an indication of the primitive, anti-rational mental constitution of all Semites. That should be a subject for further research.)

Unique Evolutionary Path

What is the reason for this apparent divergence? How could Jews display high intelligence and yet have unrefined and unattractive facial features? The answer of course is the unique Jewish path to high intelligence, *viz.*, the Jewish eugenics described by Kevin MacDonald in *A People That Shall Dwell Alone*. Among all other human groups intelligence and facial refinement advanced in tandem, one could even figuratively say, in close cooperation with each other. To put this in Darwinian terms, 'natural selection' and 'sexual selection' worked together to raise both the intelligence and average level of facial

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2. A general feeling of resentment and sometimes hostility harbored by one individual or group against another, especially when chronic and with no means of forthright expression or relief.

THE Sign Man

Fiction by Ben Parker

AS MAYOR Pam Powers approached the downtown exit she wondered again if the Sign Man lived in the two acres of woods that the off ramp curved around. As she inched along in the morning rush hour traffic she also wondered how many people in cars behind her and in front of her were thinking the same thing.

After she yielded to the right and was creeping into the dark, cool underpass she thought maybe when the weather was bad the Sign Man slept up there under the overpass. To Pam, this interchange was like the Sign Man's home because almost every morning he would be at the off ramp, and almost every afternoon he would be at the on ramp.

She laughed at herself when she realized she was a little excited as she looked forward to seeing him. His signs were always close to the street and easy to see, but he was usually about twenty feet away, back by the fence that encircled another wooded area just after the underpass. His signs were Magic Marker on cardboard nailed to a board that was bolted upright in a five gallon plastic bucket. There was a chunk of concrete in the bottom of the bucket to keep the wind from blowing it over. She powered down the passenger window as she waited in line. The cars ahead of her would flash their brake lights and money would fly out the passenger windows into and all around the bucket.

Today his sign read CONTEMPLATING ETERNAL THEMES.

Finally her turn came. She threw a handful of change out the window, and looked over at him. He was sitting on the ground, leaning back against the fence with his boots flat and his forearms on his knees. His head was tilted back as he faced the sky, as if he were... contemplating eternal themes.

He had on his usual jeans, flannel shirt, and straw hat with green plastic in the front part of the visor. The sun, shining through the visor, created a soft band of green across the upper half of his face, and lit up the red and blond highlights in his beard and hair. She guessed he was about her age, thirty something, and not bad looking. His eyes were hidden behind sunglasses, but after she threw the money she gave a little wave, and he gave a little wave back. She was smiling as she drove downtown.

All day in offices in the city, people looked for an opportunity to use it: "What is Mr. Jones doing?"

"I don't know, but it looks as if he's contemplating eternal themes."

"Are you busy?"

"No, I was just contemplating eternal themes."

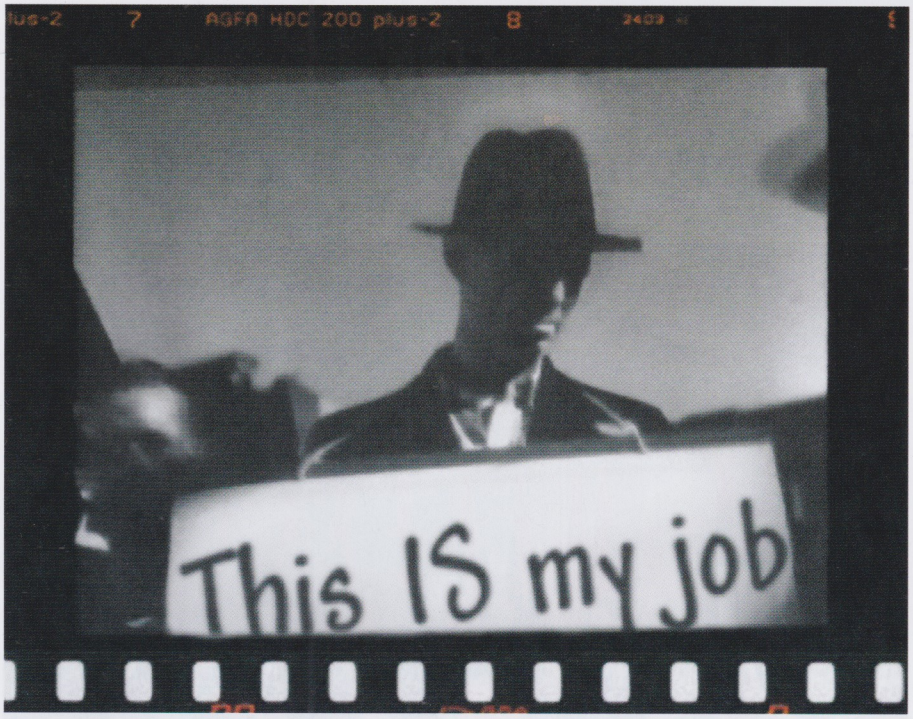
In just a few weeks the Sign Man had become a local celebrity of sorts. His first sign had read, THIS *IS* MY JOB!

In the days that followed he brightened everyone's mornings with: HOMELESS BY CHOICE ... BUDDY CAN YOU SPARE A C-NOTE? ... MIDGET RODEO ... SWANKING AROUND THE OFFICE.

Soon a tipping point was reached with a sign that read HOMELESS ROADKILL. That day the Sign Man sprawled beside the road and lay there all day looking for all the world like... homeless roadkill. The most popular morning radio program informed everyone about the sign, and took calls from listeners who were fans of the homeless celebrity.

The Sign Man was building a following, so of course one rush hour morning a city cop stopped beside the sign (DON'T GLUMP...), turned his flashing lights on, got out of the squad car, and started toward the Sign Man. He got about halfway when cars started slamming on brakes and bumping into one another. The cop turned around as the cars began their rear-end cascade, and when he looked back the Sign Man had slipped through the fence and disappeared into the woods.

Mayor Pam Powers liked the Sign Man from the first time she saw him; she thought he added a little local color to downtown. When she heard about the cop incident she called the Chief of Police and they had a private talk resulting in an understanding that the Sign Man would not be bothered again. The Sign Man had no way of knowing that the Mayor had stood up for him, but a few days later he put up a sign saying MAYOR PAM IS A HOTTIE. That weekend she tried a



new, more flattering hair style. No one had ever called her a hottie. Yes, she liked the Sign Man.

One morning the sign was USED JEWELRY DROP OFF. This sign brought the usual looks and money, however that afternoon with the same sign, but beside the on ramp, was a different story. Women in their cars waiting in line could be seen removing earrings, ankle bracelets and assorted body jewelry. Gold chains draped the rim of the bucket; silver trinkets littered the ground around the bucket. People laughed at the loot and at themselves as the Sign Man sat by the fence reading a newspaper.

On Friday afternoon the sign was PARTY TIME, garnering horn tooting and hand waving. Monday morning brought YOU LOOK NICE TODAY. Later in the week saw THE 8 BALL SAYS, then PORTABLE GRAFFITI and FEARLESS OF ILLOGIC.

One morning commuters were told NEED MAGIC MARKERS. That afternoon the bucket was filled with pilfered magic markers of every color imaginable. The next morning workers were treated to a huge, multi-colored mural that looked like something Peter Max would do. Around the words THANK YOU were wing-footed messengers, rainbows, shooting stars; it was beautiful. Late that afternoon a silver-haired man in a new Lexus stopped, lowered his window, leaned over and yelled, "I'll give you twenty bucks for the sign."

The Sign Man yelled back, "I'll take a hundred."

The art lover laughed, got out of his car, and walked around to the sign. He looked at the picture more closely, then pulled a roll of bills from his pocket and counted out five twenties. He held the money up and the Sign Man pointed to the bucket. The buyer laughed, shook his head, dropped the bills into the bucket, and carefully pulled the sign from the board.

One especially hot day the sign read SUNHAMMERED. That night on the local television news program the weather man used the word 'sunhammered' in the weather report.

People who didn't have to were taking the downtown exit so they could say they had seen the sign, and the man.

They were never disappointed: SLOW DOWN INSIDE ... DISENTHRALLED ... PLAY THRU IT ... YOU CAN CHANGE THE WORLD ... CLAWING MY WAY TO THE BOTTOM.

One night the local television news feature, "On The Scene," opened with a shot of the sign (CREATE A NO WAKE ZONE) with a female reporter standing beside it. She was all smiles as she explained, "We came down here to interview the Sign Man but it seems he would rather let his signs speak for him." This was followed by a short video clip of the Sign Man looking over his shoulder at the camera as he slipped through the fence and disappeared into the woods. The reporter kindly voiced over with, "Maybe the story here is the messages—not the messenger."

This was followed by a clip of signs that had been seen over the last several days: DONATE: YOU'LL FEEL BETTER ... IN THE FULL GRIP OF... DON'T GET TETCHY... HIGHER ORDER ABERRATION... ARE YOU UNDERACCESSORIZED? ... TREASUREABLY BAD ...BUMPER STICKER PHILOSOPHY. His reluctance to be interviewed endeared him even more to many of the viewers.

The next morning the sign read, OHNE MICH, which is German for "leave me out." Soon after that the Sign Man did something he had never done before. He posted a political message: NO $ FOR ISRAEL. The reaction of his fans ran from encouragement to disappointment; from thumbs up to middle finger up. There was elation, but also shock, confusion, and anger. It was all anyone wanted to talk about on talk radio.

The next morning there was no sign. But there was yellow crime scene tape, squad cars, and policemen everywhere. By noon everyone had heard: The Sign Man had been found at first light hanging by his neck from the overpass with his hands tied behind his back, beaten and bloody.

Mayor Pam took the afternoon off and went home. That night she called

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HOLOCAUST COMMEMORATION
Part II: Metamorphosis of an Idea

by Irmin Vinson

(Part I of this series was published in NATIONAL VANGUARD issue 124.)

ALTHOUGH OUR EYES have been trained to see, in photographs and old newsreels of Dachau and Buchenwald, Jews targeted for racial destruction, our eyes deceive. Jews formed the majority of internees in German concentration camps in the East, notably at Auschwitz, but not in the camps on German soil and thus not in the camps that Americans liberated.

For Americans in 1945 the human face of the Nazi concentration camp was mainly expressed in photographs of European Gentiles, not dead Jews. The prevailing political view of the camps, which saw their inmates as brave co-belligerents in our crusade against Nazi tyranny, was perfectly convincing. The concentration camp was indeed a symbol, but it was not yet a symbol of the Jewish Holocaust.[11]

It should be superfluous to mention that none of the American liberators felt culpable, none felt that they were somehow complicit in the carnage before them, none felt that they should shed tears of contrition for the victims. As the war drew to an end some humanitarians warned of publicizing photographic evidence of Nazi atrocities for fear that it might inflame a spirit of vengeance against prostrate Germany; no one worried that Nazi atrocities would induce feelings of guilt among the victors for having failed to prevent them or for having been part of the cultural system that perpetrated them. *Our* side, the democratic West, had just defeated *them*, the fascist dictatorships. Dachau and Buchenwald testified to *our* goodness and *their* evil. Liberty had defeated tyranny. It was a polarizing and triumphalist interpretation, befitting the victors of history's most destructive conflict.

HOLOCAUST COMMEMORATION in action: A "Days of Remembrance" ceremony at the Capitol Rotunda, with Elie Wiesel and Colin Powell in attendance.

The world would be a better place today if Germany and her allies had

11. For the racial composition of the camps liberated by Americans, see Novick, 65, 295n.8. Josef Kramer, commandant of Bergen-Belsen, where Anne Frank succumbed to typhus, told British liberators that his camp's internees were "habitual criminals, felons, and homosexuals," which was inaccurate, but more accurate than the now-dominant Judaizing interpretation that makes every camp survivor an inoffensive Jew. Many of the earliest accounts of wartime internment were written by non-Jews, because the Nazi concentration camp had not yet become exclusive Jewish cultural property. For a critical discussion of early camp literature, see Paul Rassinier, *The Holocaust Story and the Lies of Ulysses* (Costa Mesa, CA: IHR, 1978), where the ethnic demography of the internees is evident. As Novick pointedly notes, the relative scarcity of Jews in the camps liberated by Americans did not prevent Holocaust industrialist Deborah Lipstadt (author of *Denying the Holocaust*) from spotting malicious anti-Semitism in the failure of press coverage to mention Jewish internees with sufficient frequency. It would be hard to find a more succinctly illustrative example of Holocaust scholarship, which is essentially an aggressive scrounging for sources of racial grievance. Lipstadt was, of course, engaged in her own small-scale Nazification of the liberators. A concentration camp, regardless of its actual demographics, has retroactively become holy Jewish soil, and belligerent Jews will characterize as racial hatred any failure to specify its exclusive owners. Cf. Cynthia Ozick, "The Rights of History and the Rights of Imagination," *Commentary* 105, no. 3 (March 1999), 27: "How is it possible for a writer to set forth as a purposeful embodiment of the inmost meaning of the camps any emblem other than a Jewish emblem? It is possible the way it is possible to plant crosses, with heated [i.e. "racist"] intent, over the soil of Auschwitz." This passionate belief in exclusive Jewish ownership of the concentration camp is a product of current Jewish identity politics, which will be touched on later, and constitutes a calculated rejection of earlier interpretations of the war. In *Memory of the Camps*, a British propaganda film containing the dramatic documentary footage of Bergen-Belsen,

won the war in Europe; it would be an immensely better place if the war had never been fought in the first place. Yet given the war's unrecoverable finality in 1945, the triumphalist victors' narrative was a reasonable interpretation of an unnecessary bloodletting, at least if you belonged to any of the nations that had fought on the winning side of Europe's Civil War. If you were a German, our perception of your evil was a terrible libel against you and your descendants. A war's losers, however, seldom write the history of their defeat. History is usually written by the victors, and our victors' history arguably served our parochial interests. It said something good about ourselves, and it dignified the many Allied lives that the fratricidal European war had needlessly cost.

DWIGHT EISENHOWER

Broadening Guilt

Eisenhower, after his visit to Ohrdruf, wrote a letter to General George Marshall: "The things I saw beggar description ... The visual evidence and the verbal testimony of starvation, cruelty and bestiality were so overpowering ... I made the visit deliberately, in order to be in a position to give first hand evidence of these things if ever, in the future, there develops a tendency to charge these allegations merely to propaganda."

Eisenhower's words are chiseled into the stone of the U.S. Holocaust Memorial Museum's (USHMM) exterior wall, providing Gentile validation of the Judeocentrism enshrined within. The words are true—that is, General Eisenhower actually wrote them—but they have now been appropriated into a much different discourse, Jewish Holocaust discourse, so that in their new context, as part of a monument on American soil commemorating Jewish wartime suffering in Europe, Eisenhower is made to speak of the Holocaust, the industrially planned extermination of six million Jews, a racial rather than a political crime. The difference is substantial, not simply a new label attached to old events. For the Jewish Holocaust is the attenuation and even the displacement of the heroic version of the Second World War—the version that, rightly or not, the Allied soldiers who fought and died winning it believed—in favor of another version, a Nazifying Jewish version that imputes to the victors the same sins as the vanquished. Whereas the men who liberated the camps thought that they had, like St. George killing the dragon, brought an end to an evil, in the Holocaust discourse that would emerge twenty years later they had merely uncovered their own moral failure, whose source still must be eradicated.

European Jews were killed not only by Germans but also by "apathy" and "silence" in the United States and Great Britain, the apathy and silence being products of a pervasive anti-Semitism that the Anglo-American world shared with its German enemies. This staple of Holocaust discourse, repeated in many forms by many Jewish authors, is a transparently *ad hoc* attempt to surmount a large, inconvenient obstacle: the Western Allies did not themselves kill European Jews. The allegation that Hitler attempted genocide, the physical extermination of all Jews, might have remained politically inert, useful for extracting reparations from Germany but providing no special advantages in the United States, unless it could be framed so inclusively that our racial intolerance, an ocean away from Auschwitz, could be numbered

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the narrator (actor Trevor Howard) carefully practices a literal ecumenicism in his description of the assembled corpses: "And so they lie—Jews, Lutherans, and Catholics, indistinguishable, cheek-to-cheek in a common grave." Similarly for Dachau: "Here were 32,000 men of every European nationality, including 5,660 Germans." Leon Uris, in his militantly Zionist *Exodus* (New York: Bantam, 1958), an unapologetic celebration of Jewish apartness in ethnically cleansed Israel, retained (with no "heated intent") the same broad inclusion even in his account of the genesis of Auschwitz: "In addition to Jews to dispose of there were Russian, French, and other prisoners of war, partisans, political enemies in occupied countries, religious fanatics, especially Christians of the Catholic faith, gypsies, criminals, Freemasons, Marxists, Bolsheviks, and Germans who talked peace, liberalism, trade unionism, or defeatism. There were suspected foreign agents, prostitutes, homosexuals, and many other undesirable elements. All these had to be eliminated to make Europe a fit place for Aryans to live" (133-134). Few Holocaust pedagogues practice such (admittedly comical) inclusion today. The USHMM rigorously excludes non-Jewish victims, despite an explicit mandate to the contrary, and when Americans liberate a Dachau satellite in an episode ("Why We Fight") of Spielberg's HBO miniseries *Band of Brothers* (2001), the "others" that Uris so carefully listed as targets of Nazi mass murder have all vanished, leaving only Jews with yellow stars. As an unparalleled racial crime against Jews, the Jewish Holocaust has no tolerance for White Gentiles distorting its symmetry, and it therefore prefers to annihilate them from memory. The USHMM-sanctioned Liberators Project, a notorious fabrication in which Black soldiers liberate Jews from Buchenwald and Dachau, thus had the advantage, from a Jewish perspective, of eliminating White Gentiles not only from the inmates of the camps but also from their liberators, thereby constructing liberation as a symbolic episode in the history of anti-racism. See Mark Weber and Greg Raven, "Multi-Media 'Liberators' Project Exposed as Fraud," *Journal of Historical Review* (*JHR*) 13, no. 3 (May-June 1993), 4.

Legal Background on 'Gay Marriage'

BOB WHITAKER

THE MASSACHUSETTS Supreme Court decided that the Massachusetts state constitution requires "gay marriage."

The legal rule is that the Federal courts do not interpret *state* constitutions. So, from the point of view of Federal courts, the state constitution of Massachusetts requires "gay marriage."

In 1968, twenty states had anti-miscegenation clauses in their constitutions. But the Supreme Court said that, regardless of the fact that all the states that ratified the Constitution and almost all the states that ratified the Fourteenth Amendment had and enforced anti-miscegenation laws, the United States Constitution did not allow anti-miscegenation laws.

There was *no* question of constitutional intent in that 1968 decision. The Supreme Court made no pretense that they were interpreting original intent. They were making law, and they said so.

On the day that decision was issued, it was Federal law that constitutional intent means absolutely nothing. Unless you object to that decision, constitutional intent means nothing. And no one dares to question it.

But in that case, the Supreme Court was interpreting the *federal* Constitution. They agreed with state courts as the final word on the fact that state law banned interracial marriage, but they said the Federal Constitution overruled the state constitutions. So the Massachusetts law stands.

The next question is whether a "gay marriage" performed in Massachusetts is valid in other states. The Federal Constitution requires every state to give "full faith and credit" to the acts of other states. But there is no enforcement clause in the "full faith and credit" statement. The Federal courts have consistently refused to enforce it.

The most important case relating to one state recognizing a marriage in another state was when North Carolina refused to recognize the easy Nevada divorce law. A person who was divorced in Nevada found that, according to the North Carolina Supreme Court, he was still married when he came back to North Carolina.

The Federal Supreme Court decided that the North Carolina decision was right, and that North Carolina had no obligation to recognize a Nevada divorce. So even today you can be legally married to two different people in two different states.

When a state refuses to extradite someone convicted in another state, that is a violation of "full faith and credit," but they have done it hundreds of times.

So a "gay" couple is legally married as long as it stays inside the state of Massachusetts, and nothing less than a constitutional amendment is likely to change that.

My own opinion is that if you don't want the courts to own the institution of marriage, you will have to condemn the 1968 decision first. And *nobody* has the guts to do that.

Petty Tyrants

When a stupid man is doing something he is ashamed of, he always declares that it is his duty. —George Bernard Shaw

WHEN I GOT WORD of my book being seized by Canadian customs agents, I was overjoyed. Banned in Canada! Wow! This really shows how desperate the left is to keep my message from the people! What could be a better confirmation of the message in the book?

But my book staff is honest to a fault. If you have noticed the very slick graphic on the ReadBob.com home page, it shows the book cover stamped "CONFISCATED." Not "banned," not "seized," but "confiscated" by a pea-brained border guard. You see, they didn't want to exaggerate what happened. They just put out the facts. Canada has not officially "banned" the book. While that would have made a big splash and garnered attention for the book, it didn't happen that way.

It then occurred to me that the real story makes an even better point about *Why Johnny Can't Think*. The real danger to us and our future is not Canada or America or anyone else banning a book. The real danger is that our people are being turned into a bunch of petty tyrants.

You see, a people can survive a top-down tyranny. They can endure untold hardship if they work together and care about each other. They can unite against a top-down tyranny. The South overthrew the tyranny of Reconstruction. But when they start to turn on one another, and the most small-minded among them become petty tyrants, then there is big trouble.

Canada, The Other White People

The copies of my book were confiscated by a petty tyrant because of *who* was taking them into Canada. Paul Fromm has been battling the left in Canada for years as a defender of free speech. Mr. Fromm is harassed every time he crosses the border because he has stood up to the PC Police.

Mr. Fromm is especially *persona non grata* because he has been defending political prisoner Ernst Zundel. Yes, there are political criminals in Canada. Mr. Zundel, a 65-year-old man with no criminal record, is being held in solitary confinement as a threat to "national security" because he is a so-called "holocaust denier." You can read about him at Zundelsite.org.

Canada is like Europe. They are hyper-respectable and all puffed up on themselves, while giving free reign to petty tyrants.

If it weren't for being on our border, they would likely be openly Communist by now.

The Respectability Test

The Zundel case is the perfect test of respectability. Where are the Libertarians who demand "freedom of speech" and "open borders" when Mr. Zundel is arrested in the U.S. for an immigration technicality, given no trial, and shipped to Canada to be locked in solitary—when he has *no* criminal record?

Where are the "limited government" conservatives? Have you even heard a word of this on American TV or radio?

A respectable conservative wouldn't be caught dead on this one.

Jesus talked about visiting prisoners, and he meant those put in prison for standing up for what was right. Where are the preachers on this one? Too busy promoting Third World adoption and interracial marriage? Where do they find that in the Bible?

Professors Are The Pettiest Tyrants

Professors are mean, nasty little tyrants. They foist lies on young people put under their charge because they are accountable to no one but themselves.

They are addicted to OPM (Other People's Money) which allows them to carry on in the fantasyland of leftism. These petty tyrants are turning our young people into petty tyrants like themselves in the tyrant factories we call universities. This is not front page news. It is so commonplace that most folks just accept it as a fact of life.

But the effects are cumulative, and they are now out in the open in Canada, which is just a few steps ahead of us.

We can fight tyranny from the top. But when our friends and neighbors and our young people become petty tyrants, the battle is much, much tougher. We don't have time to waste.

'Both Sides' Equal One Side

I MENTIONED BEFORE that if democracy means voting, there have never been more truly democratic countries on earth than those ruled by Communist regimes. They held *thousands* of regular elections. In every single one of those elections the voter turnout was over 99%! In fact, if voter turnout makes a democracy, North Korea is the most democratic country that ever existed. North Korea is the only country that *ever* had a *one hundred percent* turnout in a national election.

Did the Communists hold *real* elections?

Absolutely. An election gives the voter two sides, *both* sides, to choose from.

The voter was given a ballot with a list of candidates put forward by the Communist Party. You could: 1) not mark the ballot and drop it into the ballot box; or 2) mark out any names you didn't like.

If a candidate didn't get fifty percent of the vote, the Party had to come up with a new nominee. That never happened. But you had *two* choices. You could choose between "both sides."

And, it was a secret ballot. You could take the list behind a curtain and mark off any names you didn't approve of.

Going behind this curtain presented a minor problem. You were in a room where Communist Party members were sitting. If you wanted to approve the entire Communist Party ticket you simply took the ballot and dropped it into the ballot box. Almost everybody did not go behind the curtain; instead they loyally dropped the list straight into the box.

If you took the ballot behind the curtain to mark some names off, several Party members saw you do it.

Oddly enough, not only did over 99% of voters turn out, but over 99% of them voted a straight Communist ticket.

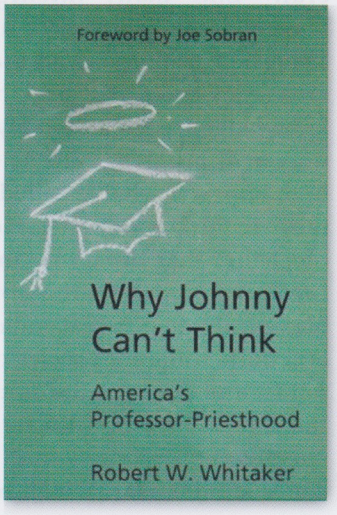
But "both sides" were represented.

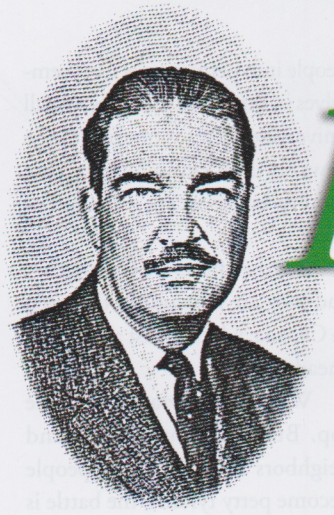
In America we have free speech because "both sides" are represented. Both leftism and respectable conservatism are supposed to be given equal time. But what if you aren't a leftist, a respectable conservative, or somewhere in between?

If you are not one of the "both" sides, then you go behind that curtain.

And people see you do it.

Columnist Bob Whitaker is the author of the new book, *Why Johnny Can't Think: America's Professor-Priesthood*, which includes a foreword by Joe Sobran. The book is available from National Vanguard Books for $11.95 postpaid as our item 1111.





Postscripts

by Revilo P. Oliver

The Price of the Head

AT LONG LAST, we have a definitive solution of the Langer Mystery, which has puzzled observers for more than forty years. The historical record can now be cleared, and while the Langer affair was, in itself, only a minor incident, its implications for our present and future are enormous.

Harry Elmer Barnes was for more than two decades the most prominent American historian. He was the real founder of what was called the New History, which focused attention on the cultural, social, and intellectual factors that underlie and shape the events of political and military history. He was an authentic Liberal—when he died in 1968, one shrewd observer called him "the Last Liberal." Like many intelligent and learned men who grew up before 1914, he firmly believed that the increase of scientific and historical knowledge would inevitably produce universal progress, and he even had high hopes of what is called "democracy" in the United States. He held the old belief that the term "the human race" was more than a convenient biological category that embraced several quite different species of anthropoids, and since he did not perceive the innate incompatibility of those species, he dreamed that Progress could abolish war, which he held in great abhorrence as "crime on a larger scale." He fancied, as did many Liberals when our race dominated the entire globe, that the elimination of war would produce a "decent world order," in which, presumably, lions and wolves would frisk in happy coöperation with lambs and jackasses.

WILLIAM LEONARD LANGER

That Barnes shared the Utopianism of his generation cannot be denied, and that fact adds a touch of irony to the present story. His roseate conception of human nature, coupled with his understanding of what the once-honored Constitution implies and requires, led him to champion ardently various social "rights" and reforms that made ignorant patriots denounce him as a Communist, and the slander was enthusiastically promoted by the professional mystery-mongers, who felt that his insistence on human reason and the primacy of ascertained fact endangered their business. During his prominence as an historian, Barnes was one of the men whom emotional "conservatives" most feared, both in the 1920s and after he naïvely became an apologist for what cunning politicians called a "New Deal."

Barnes was an honest man and a scholar. He believed that it was the function and duty of an historian to establish the facts of what had actually happened. He therefore took the lead in the historical writing that dissipated the mephitic cloud of falsehoods that had been used to stampede the United States into the European catastrophe that is called the First World War. He effectively demolished the hokum about "German war guilt" and "atrocities" that had been expertly manufactured by Lord Bryce and the professional liars in his employ, of whom the most talented was Arnold Toynbee, who later attained distinction as the author of a prolix and vaporous *Study of History*. Need-

less to say, Lord Bryce's faked photographs and rhetorical rodomontade served as a model for the more inept efforts of American liars, including both the malodorous Creel Committee, financed by the very taxpayers it brainwashed, and the innumerable hacks of journalism, always ready to earn a fast buck by intellectual and moral prostitution. After Barnes and his disciples had exposed that criminal conspiracy, no rational man could any longer be ignorant of the causes of a national insanity that had been called a "war to end wars" by the babbler whom our domestic enemies had boosted into the White House.

One of Barnes' friends, protégés, and collaborators in the "Revisionism" that established the facts about the First World War was a younger man, William Leonard Langer. Barnes helped him attain his first professorial appointment, found publishers for his books, and praised him in print as the ablest American scholar of the diplomatic history of modern Europe. Barnes contributed greatly to, perhaps really made possible, Langer's eventual ascent to the American Olympus, a professorship at Harvard.

At Harvard, Langer attained both eminence and popularity as a "Revisionist" historian and able lecturer, taking an objective and realistic view of recent history. But men who were at Harvard whether as colleagues or students, began to notice a strange and inexplicable change in Langer late in 1936. At first subtly and then ever more openly, the objective historian and keen critic of Woodrow Wilson's purulent propaganda was transformed into a strident propagandist who, as unscrupulously as any member of the ill-famed Creel Committee, was whooping it up for another "war to end wars" and another insane Crusade against Germany, this time to punish the Germans for trying to have a country of their own, not under Jewish management. Langer, to be sure, never publicly endorsed the glorious plan formulated by Theodore N. Kaufman in his *Germany Must Perish!*, published before the great War Criminal in the White House had contrived open American participation in the war he had stealthily incited in Europe in collaboration with a British traitor named Winston Churchill. Kaufman proclaimed a "Sacred Purpose" to have all German men and all German women sexually mutilated so that the sterilized animals could not reproduce and the wicked race that did not venerate God's People would thus be shortly annihilated. Langer did not commit himself to that idealistic scheme, but he yelled for a "righteous" war against the Germans, about whom he shamelessly lied.

After the disaster he had promoted had fallen on Germany, France, once-Great Britain, all of Europe, and the whole of the civilized world, Langer was a leader of the campaign to blot out forever the historical facts and to prevent the American people from ever discovering how they had been used by their implacable enemies. With an obscure collaborator, Langer published, among other things, *The World Crisis and American Foreign Policy*, which is as dishonest a work as was ever published by a man who once had a reputation for scholarly integrity. With sleazy sophistries and brazen lies, he tried to whitewash and sanctify our great War Criminal, and to institutionalize in our hapless land the techniques so ably and prophetically described by George Orwell in his *1984*.

What is even more significant, Langer was one of the chief promoters of the campaign of filthy intrigue and vicious defamation that eventually closed to his whilom patron and benefactor all the normal channels of publication, so that Barnes was first forced to place *Perpetual War for Perpetual Peace* with a small and struggling firm in Idaho, and eventually to resort to small booklets printed at his own expense to publish the indisputable facts about the treason against the United States and against Western Civilization that precipitated the calamity of 1939–1945 and what a judicious observer has justly called the Suicide of the West. This act of blackest ingratitude, for which Langer even used his prestige as President of the American Historical Association in 1957, coupled with his metamorphosis from an historian to a professional liar, made the more odious by his imitation of the methods of scholarship, has long been known as the Langer Mystery. What happened?

Gratitude, we are told by the well-known maxim, is a lively anticipation of future favors, and no doubt Langer, safely planted on the Olympian heights of Harvard, had no further need of Barnes' help. But despite that cynical maxim, there is—or was—in our race an innate sense that when benefits are conferred, they create an obligation. That feeling is a peculiarity of our race, although few have pondered the significant observation of Sir Richard Burton (in his *Al-Madinah and Meccah*) that there is no word for gratitude in the languages of the Middle East that he knew, since the very concept is alien to the mentality of the Semitic and mongrelized peoples of that region, although they have, of course, their own norms of conduct. Our race, however, once believed, and doubtless some of us still believe, that a decent man feels an obligation to friends who have helped him and should not stab them in the back whenever it is convenient or profitable to do so. Langer was, on the record, a member of our race. He had the manners of a gentleman and had grown up in a time in which the code of gentlemen was still respected. He would not have violated that code lightly and from mere caprice.

The crucial period is 1936–1939. By the time the Japanese were induced to destroy the American fleet at Pearl Harbor, Langer had committed himself irretrievably. He became a power

in the odd outfit that the legitimate intelligence agencies called the "Office of Soviet Stooges," and after the catastrophe, he moved up into the State Department, the C.I.A. and various lush committees to "advise" the President and the top echelon of the Council on Foreign Relations. When a man has joined the pirates, there is no turning back, and self-preservation, if nothing else, led him to the conception of history that was openly stated by Professor Eric Goldman, the ranking Professor of History in Princeton University (as quoted by Professor James J. Martin in his section of *Harry Elmer Barnes*, Colorado Springs, Ralph Myles, Inc., 1968). Langer was never so explicit and candid as Professor Goldman, who claimed that he and "most historians" regarded history as a "weapon" to be used for "determining people's ideas and attitudes." History, in other words, is just a device to be used by well-paid boobherds to drive the American cattle in bovine content to their pastures or to the abattoir.

But let us go back to 1936, three years before the Crusade Against the West began in Europe. What happened in Langer's mind? Is it conceivable that a man who had studied and analyzed the foul propaganda of lies and forgery produced in 1914–1918 could have been fooled by the even cruder and less credible hogwash administered to the Americans to prepare them for a new Crusade Against Civilization that had been secretly planned even then? Was it blackmail for some secret peccadillo or vice? Did some personal sorrow or misfortune make the cogs slip in a previously efficient intellect? Had he perhaps decided that the future so vividly portrayed by George Orwell was inevitable eleven years before Orwell's book was published? Leaders of the "America First" movement were puzzled when they found that their most formidable opposition, at least in the northeastern part of this country, came from Langer and other warmongers, who were howling like Apaches from the intellectual mountain-top, where men eminent for scholarship were performing scalp-dances. There was much conjecture, then and ever since, but no solution of the puzzle.

HARRY ELMER BARNES

That has now been provided by a reader of *Instauration* who informs us that he was a friend of George Sylvester Viereck, a talented man of letters who suffered much for his efforts to prevent the stampeding of the American cattle in 1917 and again in 1941. Viereck told him that he had been summoned to the White House in the late 1930s, where he was confronted by Roosevelt and his flunky, Fulton Oursler, who urged him to change his attitude toward the "European situation," since it would be very profitable to do so. At the height of the discussion, Oursler asked Viereck why he was being difficult. "After all," Oursler said, "Langer took $75,000," and intimated that it was unreasonable to expect much more than a Harvard Professor. To the amazement of Roosevelt and his flunky, Viereck refused to be bought at any price, so the tyrant had him thrown into jail for four years illegally, where he was subjected to all the horrors described in his *Men into Beasts*.

So now the Langer Mystery is solved at last. The sum of $75,000 in the partly debased currency of that time was the equivalent of at least half a million dollars today – the equivalent indeed of $1,400,000, if one computes according to a gold standard. Harvard men will be pleased to learn that Harvard professors commanded top prices on the auction block at that time. And young academicians of today will be sullen when they reflect that they sell their intellectual integrity for no more than a pat on the head from their dean and a chance of getting a handout of a few thousand dollars from some "foundation" for "research" and all the bother of manufacturing a book in some approach to correct English.

As an individual, Langer is of little importance. His books will soon be superseded and he forgotten. But judicious observers will see in the incident a foreshadowing of the governmental corruption of scholarship and science that so dismayed Norbert Wiener (*I Am a Mathematician*) when he encountered scientists who "intrigued and lied" for a fast buck.

Not long ago the head of what should be a strictly scientific department in one of the major universities commented on the odd (and ominous) phenomenon that persons who can claim to be scientists on the basis of the technical training that won them the degree of Ph.D. are now found certifying the authenticity of the painted rag that is called the "Turin Shroud" or adducing "scientific" arguments to support hoaxes about the "paranormal" or an antiquated religiosity. "You can hire a scientist [*sic*]," he said, "to prove anything." He did not adduce himself as proof of his generalization, but he did boast of his cleverness in confining his own research to areas in which the results would not perturb the Establishment or any vociferous gang of shyster-led fanatics.

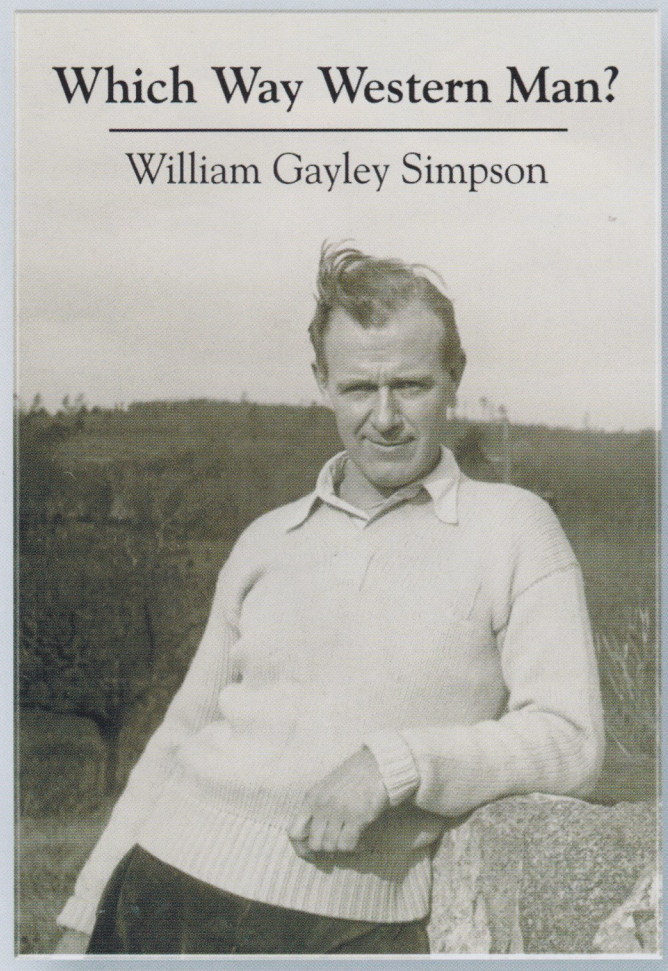
If such is indeed the status of science and scholarship in our darkling age, Send not to ask for whom the bell tolls. —*March, 1980*

Editorial continued from page 2

also like to offer my thanks here to several contributors who prefer to remain anonymous for now: To the men and women who responded to my special funds appeal to keep us afloat in the months *before* the new subscriptions started flooding in, I deeply appreciate your providing the seed money to keep us in the black in that crucial first year after our relaunch—you know who you are. Let me also express my gratitude to the multimedia professionals who arranged for and recorded our new National Alliance telephone messages and our NationalVanguard.org radio commercials, and to the indefatigable networkers and activists who spread the word about us via Internet forums like Stormfront.org and via National Alliance pamphlet and handbill distributions across North America and the world.

All of you are doing what you are doing because you *know* it is right. You are doing it because you have that sense of responsibility for future White generations that our founder, Dr. William Pierce, knew was so important. One man who has that same deep sense of responsibility is Chester Doles, who is now approaching *two years* of incarceration after being singled out for prosecution on firearms technicalities because of his outspoken pro-White activism. His large family is without their provider, and I urge every NATIONAL VANGUARD reader to help them get through this difficult time. Write to Teresa Doles, Box 1532, Dahlonega GA 30533.

Survival Manual for the White Race



William Gayley Simpson spent a lifetime of keen observation, careful analysis, and deep reflection developing the principal thesis of his book: *that the single, undying purpose of all human activity should be the ennobling of man.*

In support of this thesis he looks at the foundations of Western society, at the structure of our government, at the effect of technology and industrialization on man, at the roles of the sexes, at economics, and at race. The book goes to the roots of the problems facing the White race today, and it shows the ways in which White society must be changed if the race is to survive. *Which Way Western Man?* is an encyclopedic work whose conclusions can be ignored by no one with a sense of responsibility to the future.

For your copy of *Which Way Western Man?* send $42.95 postpaid in the U.S., $44.95 elsewhere. Order item 407. New edition with author's revisions, 1070 pp. softcover.

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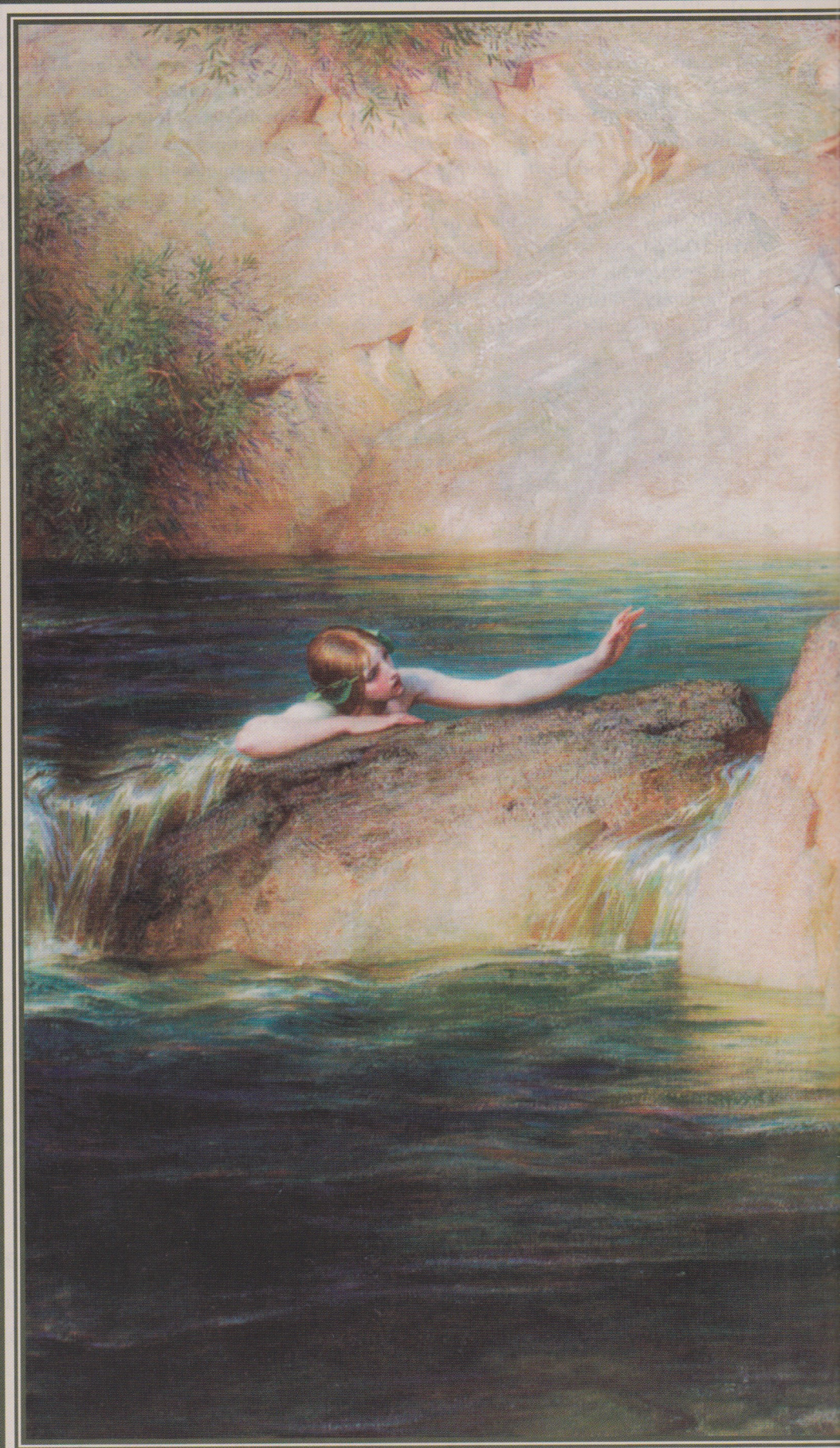
"Our souls are telling us

Beauty continued from page 5

feature refinement of certain races and sub-races, and I would further hypothesize that natural selection was in fact the cause of sexual selection in the case of the more evolved races. (Darwin proposed the idea of 'sexual selection' in his book, *The Descent of Man*. This is also the book in which Darwin sets out his views on the differences among the human races.) Though I do not agree with J. P. Rushton's conclusion that East Asians are superior to White Europeans, I nonetheless think Rushton's 'Life History Theory' an excellent (and brilliant) theoretical model for understanding the development of human races. One could easily add the 'sexual selection of facial feature refinement' to this model.

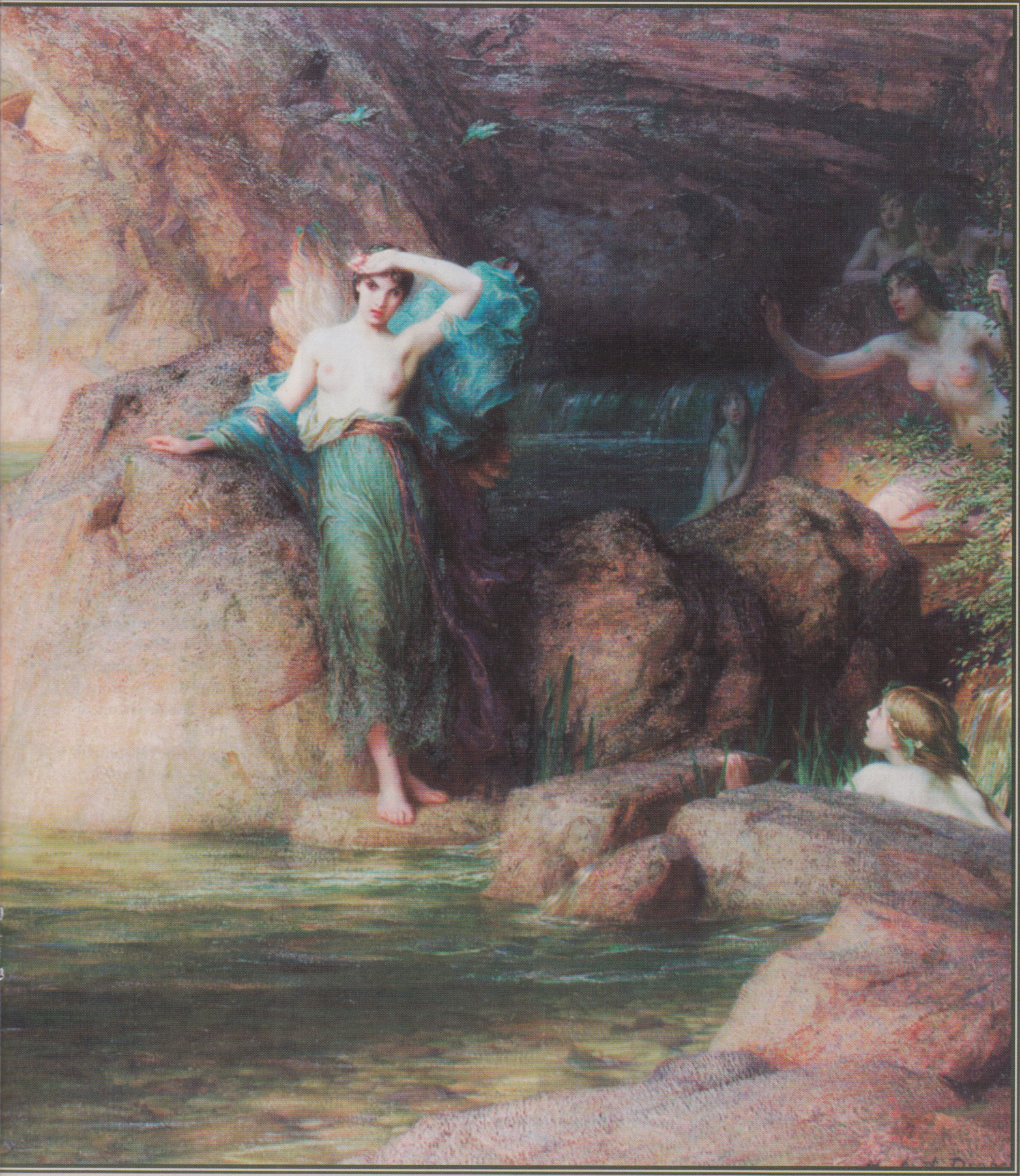
But Jews did not achieve their high intelligence through the normal means by which other advanced races achieved theirs, most of which took place during pre-history; rather it is safe to conclude that many thousands of years ago Jews had the lower intelligence commensurate with their unrefined and harsh facial features, probably the same average level of intelligence as Arabs, which according to R. Lynn and T. Vanhanen is an IQ of 85, i.e., about mid-point between White Europeans and Black Africans. (Think about this average IQ of 85 and the lower level of empathy that accompanies it the next time you hear about some horrid atrocity committed in Iraq or elsewhere in the Middle East.)

Because of Jewish eugenics this 'natural' Semitic level of intelligence has risen high indeed, but Jewish eugenics clearly did not have a similar effect on Jewish facial features. Perhaps there was not sufficient time for commensurate facial feature refinement to take place, to 'catch up,' so to speak, with Jewish intelligence; perhaps social conditions prevented it from happening. (Along these lines, there is obviously an immense difference between pre-civilizational life and social life in a civilization, and the different effects of each on the choice of a mate should be clear



Halcyone (1915) by Herbert Draper serves as an example of what we have lost since the Jewish ascendancy o
in Greek myth, loved each other so much they were transformed after the latter's death into immortal sea-birds)

that the highly-evolved is beautiful."



ver the world of art: an art linked not only to bodily beauty and the beauty of Nature, but to ancient European traditions and spirituality (Halcyone and her husband Ceyx, and encompassing eroticism without degradation or degeneracy.

DEFINING OUR IDEALS: One function of art is to actualize our inner picture of the beautiful and so to lend reality to the ideal picture of what we, as a race, can become. In artworks representing the indigenous gods and goddesses of Europe, such as the *Apollo Belvedere* shown here, we find the expression of this idealism again and again. 'Modern art,' heavily influenced by Jewish critics, media power, and commercialism, even when it is representational of the human form, by its own values either must include non-Whites or blur racial distinctions altogether, showing raceless or 'schematic' humans—and is thus incapable of expressing our inner ideals.

enough. Though powerful and intelligent Jews would have wanted attractive wives, perhaps social conditions—family ties, alliances, or other factors—did not always permit it.) I don't claim to know the reason. But the fact of it is clear, I think. Whatever attractive Jews there are in the world, I conclude that they usually get their more refined facial features from that amount of European blood which they possess.

I realize that some of these thoughts are speculative in nature, but I hope they will contribute to an understanding of the Jewish opposition to beauty and standards of beauty that is so evident in what used to be the West.

Beauty and Order

Let me switch gears slightly by praising an article by John Tyndall from the magazine *Spearhead* that was reprinted recently on the NationalVanguard.org Web site.[3]

I found Tyndall's view similar to my own on the relationship—indeed, the near equivalence—between beauty and order, and thought it a breath of fresh air on the subject:

"The music of Mozart, perhaps more than that of any other leading composer, is the music of order. It induces order in the mind and an ordering of the emotions. By contrast, so much of what today passes for 'pop' music is the music of chaos. It has a fundamentally 'disordering' effect on the human brain—particularly among White, western peoples, to whom it is neither native nor natural."

As much as I love the music of Mozart, I would have to say that if I had to choose one composer whose music represents order-as-such, it would be Johann Sebastian Bach. Bach's music, especially as represented by his late masterworks, *A Musical Offering* and *The Art of Fugue*, show European creative powers at their zenith, and even more to the point, are supreme manifestations of *order*. That two fairly simple melodic subjects (the melody for *A Musical Offering* was actually composed by Prussia's Frederick the Great, who was an accomplished flute player and patron of the arts) could be transformed into two of the supreme musical creations of Western artistic history truly boggles the mind. In each case, Bach takes the short melodic theme and develops it into a work of the utmost complexity and near-mathematical rigor. Above all, Bach's music demonstrates that the creation of art is, quite simply, the creation of order.

For a more detailed development of this view of art, see Anthony Ludovici's worthy book of 1911, *Nietzsche and Art*.[4] Ludovici argues that what the true artist despises above all is disorder and chaos, and that the true artist's Will to Art consists primarily in his desire—his need—to replace disorder with order. Ludovici writes: "Stimulated by disorder, which he [the true artist] despises, he is driven to his work; spurred by the sight of anarchy... his will to power gives birth to culture and refinement. He gives of himself—his business is to make things

3. "What We Think: About Music and Health," *Spearhead* magazine; nationalvanguard.org/story.php?id=3843; [£35.60 for 12 issues overseas airmail, spearhead.com or P.O. Box 2471, Hove, E. Sussex BN3 4DT United Kingdom], September 2004.

4. Now available in digital form at anthonymludovici.com.

reflect him. . . . Defining ugliness provisionally as disorder, it may have a great attraction for the artist, it may even be the artist's sole attraction, and in converting it—the thing he despises most—into beauty, which we shall define provisionally as order, he reaches the zenith of his power." (pg. 118 of the 1971 Haskell House reprint of *Nietzsche and Art*).

The Jewish subversion and destruction of the West has consisted precisely in the replacement of order by disorder—and needless to say, this applies to far more than just art. This is their greatest crime against us.

Complexity and Simplification

Let me conclude by mentioning one more thinker who considered the issue of order and disorder as they relate to civilization and culture, the nineteenth century Russian reactionary and philosopher of history Konstantin Leontiev. Leontiev sought a formula with which to understand the rise and fall of civilizations and he characterized the destruction of a society as analogous to the destruction of an organism, claiming that a period of "flowering complexity" is followed by a period of "secondary and confused simplification" in which the ordered complexity of an organism or a society and its culture are simplified and destroyed. Leontiev blamed the egalitarian process for the leveling and destruction of European culture and society. In his magnum opus, *Byzantinism and Slavdom*, Leontiev writes, "[I]f we take any developed thing. . . we shall see only one thing, namely, that certain phenomena precede the decomposition and the death of the [developed thing]. . . a simplification of the component parts, a diminution in the number of distinct parts, a weakening of the central unity and strength and at the same time a growing confusion. There is a process of gradual lowering, mixture and blending, preceding the disruption and death, and the transformation into something of a more general character lacking any inner necessity and life of its own." Is this not an accurate characterization of what Jewish intellectual and political movements have done to the West, its people, its society, its culture, and its civilization?

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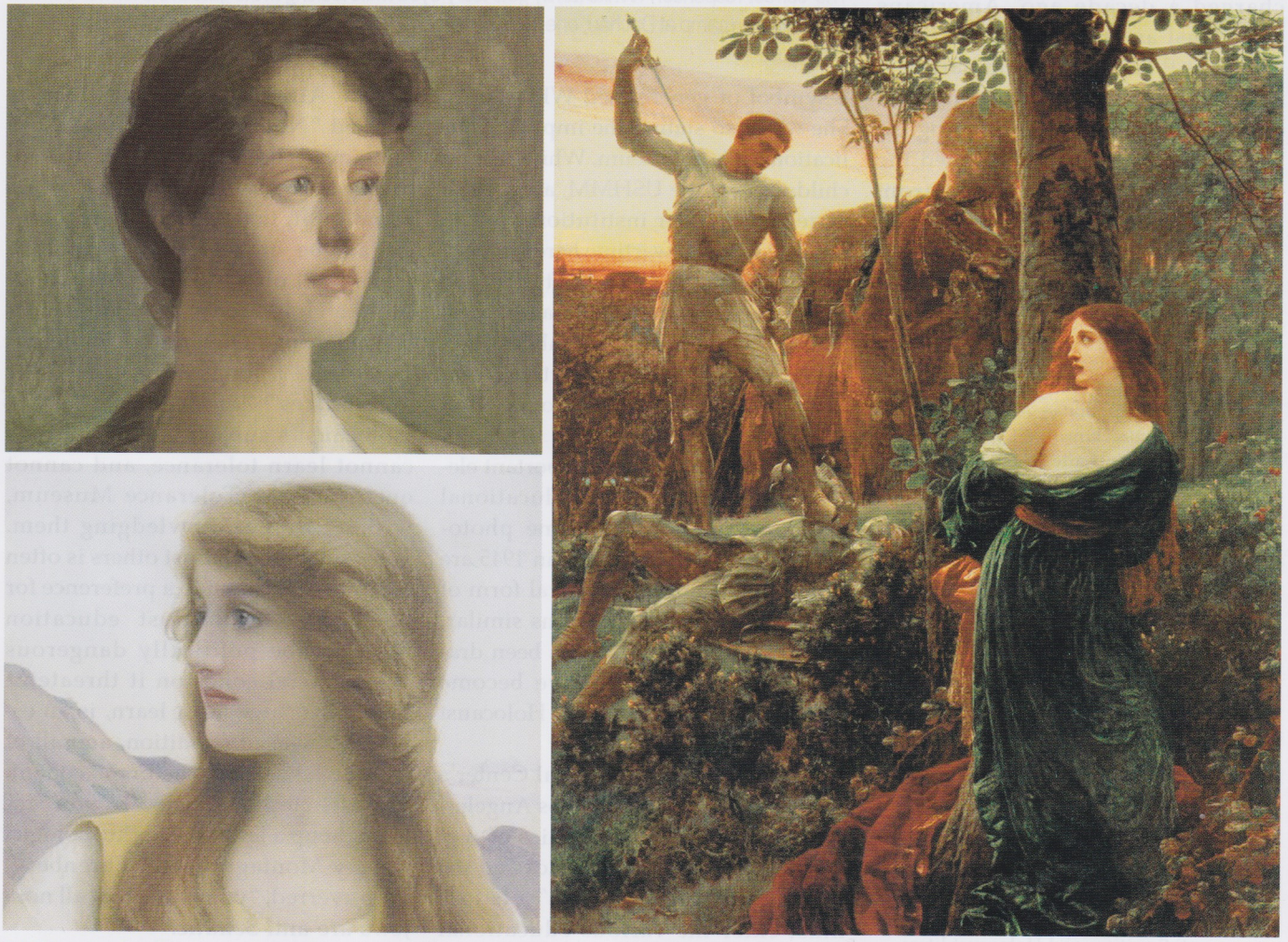


Drinking deeply of the fountain of White art, our children can learn what is most precious in life, who they are, what roles they may play, and the great heritage they have inherited. Top left, Julian Weir's *Ideal Head*; bottom, *Rachel at the Well* by Henry Ryland (details); right, Frank Dicksee's *Chivalry*.

Holocaust continued from page 9

among its causes. Thus in addition to polemical studies situating the Holocaust as the culmination of a long history of European anti-Semitism, there has emerged in recent decades a growing body of equally polemical scholarship, with titles like *The Jews Were Expendable* and *The Abandonment of the Jews*, inculpating the Allies, and in particular the United States, for their failure to prevent the Holocaust. With the outbreak of the European war, the fate of six million Jews fell into the hands of the American government, and the American government, reflecting the anti-alien bigotry of the American people, deliberately allowed them to die.[12]

In their failure to rescue Jews, USHMM spokesman Helen Fagin charged a decade ago, Americans were "just as guilty" as Jew-killing Germans.[13] Fagin was summarizing, more bluntly than most official Holocaust propagandists, an ideological revolution that had transformed the German concentration camp from specific evidence of Nazi tyranny into a symbol of generalized White guilt. She was also stating the implicit justification for her museum. White schoolchildren visit the USHMM, along with dozens of similar institutions, not to honor American wartime heroism or to recapture the moral certainty that the camps once evoked, but to learn the lessons of their ancestral culpability, discovering how our old selective ("racist") immigration laws and our willful failure to save Jews caused the Holocaust, both claims being important elements in the museum's educational mission. Many of the same photographs that Americans saw in 1945 are reproduced, and the physical form of the camps therefore remains similar, but their moral content has been dramatically altered. *We* have become complicit in the events that Holocaust designates.

The 'correct' response: A White family gets teary-eyed while looking at the gate at the former German concentration camp at Dachau, one of many 'sacred sites' of the Judeocentric secular religion of the Holocaust.

At the Simon Wiesenthal Center's Museum of Tolerance in Los Angeles, which teaches "the dynamics of racism and prejudice in America and the history of the Holocaust," visitors must enter the various educational exhibits by passing through a door marked "Prejudiced" in red neon lights. Although another door is marked "Not-Prejudiced," for those who imagine they should be allowed to tour the museum without accepting racial guilt, that second door cannot in fact be opened. It is locked, a fraudulent object lesson encapsulating the Holocaust's core anti-racialist meaning. Our moral deficiencies—our "racism" and our "prejudices"—are central to the Holocaust's subject matter, and we cannot learn tolerance, and cannot even tour the Tolerance Museum, without first acknowledging them. Since prejudice against others is often roughly equivalent to a preference for one's own, Holocaust education Nazifies the politically dangerous White racial cohesion it threatens. "Prejudice," we must learn, is an especially wicked condition, and all of us, our Jewish instructors excepted, are afflicted with it. "If you are brought up a Jew," the anthropologist Ashley Montagu (Israel Ehrenberg) once averred, "you know that all non-Jews are anti-Semitic."[14]

In the Tolerance Museum, run by militantly Zionist Orthodox Jews,

12. Paraphrasing here the PBS documentary *America and the Holocaust: Deceit and Indifference* (WGBH Educational Foundation, 1994): "In the spring of 1940, the fate of European Jews now fell into the hands of a new Roosevelt appointee, Assistant Secretary of State Breckinridge Long.... Long endorsed the anti-alien bigotry of the times." *America and the Holocaust*, based on influential Holocaust scholarship, was written and produced by Martin Ostrow and boasted a wealth of well-known Jewish scholars (including Deborah Lipstadt) on its academic panel. The deliberate "abandonment of the Jews" also figures prominently in Herman Wouk's 1978 novel *War and Remembrance*, which gave fictional expression to the charge that American anti-Semitism caused the Holocaust. The most popular Jewish inculpation of the British invokes their reluctance to permit European Jews to displace Arabs in Palestine, their motive being (unsurprisingly) anti-Semitism.

13. ABC *World News Tonight*, 21 April 1993, quoted in Novick, 48. Prof. Fagin, a Holocaust pedagogue who specializes in European anti-Semitism and Holocaust literature, was the chair of the USHMM's Education Committee.

Columbus and the Pilgrim Fathers keep company, as examples of genocidal intolerance, with Hitler, Saddam Hussein and Pol Pot, which is a good indication of the scale of the museum's political ambitions. Not only our present deficiencies but even our pre-national origins must be reinterpreted in the Holocaust's massive shadow, our old offenses against the canons of tolerance serving as harbingers of the infinitely greater crime to follow. Within this Holocaust-centered historiography the lives and the prejudices of our ancestors become prefigurations of Nazi crimes against Jews, a model of history that can accommodate the commemoration of any number of crimes against various racial minorities, provided that the Jewish Holocaust remains the ultimate crime that all of them unambiguously portend, much as scriptural antetypes anticipate their fulfillment. Intolerant Pilgrims killed Pequod Indians, a visitor to the Tolerance Museum will learn, and intolerant Germans would later kill Jews. The earlier crime was a portent of the definitive crime, since the Holocaust is the moral *terminus* toward which all of Western history was directed, the defining event which orientates everything that preceded it and everything that followed. The Tolerance Museum—its Hebrew name is *Beit Hashoah*, House of the Shoah—teaches explicit Holocaust lessons that derive their power from the institutionalized elevation of Jewish wartime suffering into history's most horrible crime and from the concomitant moral obligation, now embedded in the educational system, to ensure that it never recurs, an obligation that requires continual instruction and continual self-inspection, as well as a systematic reevaluation of our history. All of us, Germans and non-Germans alike, must, if we follow the advice of the Simon Wiesenthal Center, self-police and combat our inner Nazi, lest our racial prejudices metastasize into another Holocaust.

Another 'sacred site': the austere memorial at Buchenwald.

The USHMM on the Mall in Washington and the Museum of Tolerance in Los Angeles, along with all the other Holocaust memorials that litter the terrain between them, are physical embodiments of American Jewry's reinterpretation of the war, as well as public acknowledgments of its political triumph. The Jewish Holocaust is not a collection of German atrocities, real and fabricated; it is a racially aggressive broadening of culpability, a Nazification of Western civilization relying on the normally unstated premise that the Allies were just as guilty as the Germans. It domesticates what was formerly an alien evil, ascribing to us the same pathology that we falsely ascribed to our enemy sixty years ago. The purgative confrontation with a criminal past that we once imposed on defeated Germans we now allow Jews to impose on ourselves.

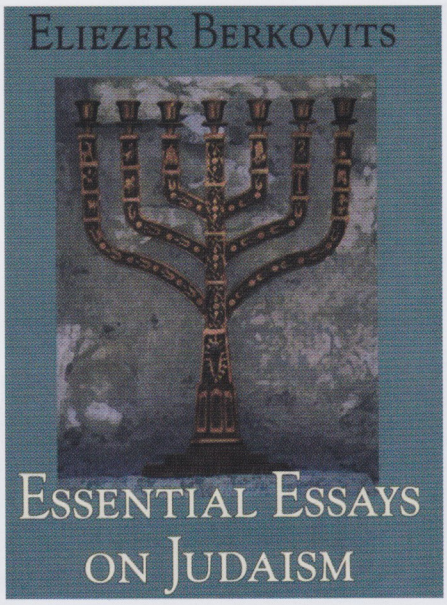
Shoah and Holocaust

In its current Judeocentric meaning, uncapitalized "holocaust" first tentatively entered English during the 1961 Eichmann trial in Jerusalem as a translation of Hebrew *Shoah* ("Disaster"). Eichmann was accused of organizing this Shoah, the extermination of European Jewry, and American media coverage of the trial used "holocaust" as a rough English equivalent, following an existing Israeli practice. Shoah, as a term designating the disaster that had befallen the Jews of Europe, had been in currency among Palestinian Jews even before the war, dating specifically to 1933, the year of Hitler's electoral victory in Germany, which was perceived as a disaster for Jews; and in 1942 enterprising Zionists in the *yishuv* had already begun plans for a memorial, later to become the Yad Vashem Holocaust Museum, to commemorate the Shoah, well before most of the deaths that the memorial would eventually memorialize had actually occurred. But outside Israel Jewish deaths during World War II could not until the Eichmann trial be

14. Quoted in Kevin MacDonald, *The Culture of Critique: An Evolutionary Analysis of Jewish Involvement in Twentieth-Century Intellectual and Political Movements* (Westport, CT: Praeger, 1998), 26.

easily differentiated from the more than fifty million non-Jews who perished, and a "holocaust" remained a sacrificial burnt offering in its original biblical context, and a term denoting any destructive conflagration in everyday speech. In that latter sense "holocaust" had been used to describe various acts of destruction inflicted on the Allies by the Axis, with no implication that Jews were notable among the victims. Before the dissemination throughout the West of *the* Holocaust, an exclusively Jewish holocaust categorically separate from other conflagrations, the suffering of European Jewry during the Second World War lacked a name and a distinct identity; it was just suffering, terminologically indistinguishable from other wartime suffering. The suffering of an American crippled on D-Day and the suffering of a Jew starved at Bergen-Belsen belonged to the same broad generic category of wartime suffering and wartime deaths. Both were violence inflicted on *us* by our common Nazi enemy during the course of a terrible war which *we* had won.[15]

The Holocaust, capitalized to illuminate its earthshaking import, was the deliberate disaggregation of Jewish dead from other Allied dead, with Jewish deaths receiving a special name and a special moral significance, forming a qualitatively distinctive wartime event, different in kind from all other wartime events and unprecedented in its world-historical implications. Hence the need for countless memorials to preserve its memory. Hence the need for educational prophylactic measures to prevent its recurrence. Hence the steadily declining significance of the war in which it occurred. World War II has now become, as Rabbi Berenbaum once boasted, a mere "background story" to the Jewish Holocaust. Yet the Holocaust, as it entered our vocabulary and our conceptual landscape in the 1960s and 1970s, was not simply Jewry's declaration of inde-

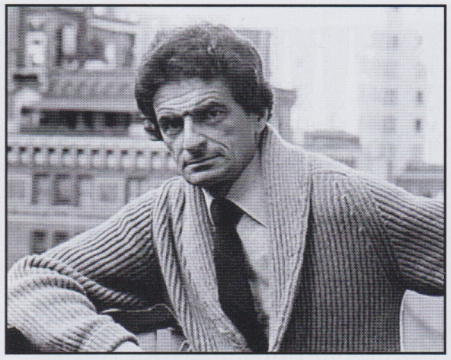


Essential Essays on Judaism is a recent book by Jewish author Eliezer Berkovits, who said in 1973: "The guilt of Germany is the guilt of the West. The fall of Germany is the fall of the West."

Rabbi Shlomo Riskin, who states that all non-Jews can be divided into just two categories: "...those who actively participated with the Nazis and those who passively collaborated with them."

15. On "Holocaust," see Novick, 20, 133-134; on "Shoah," see Segev, 434n. Shoah commemoration was first proposed by Mordecai Shenhabi – the initiator of the memorial project that would later become Yad Vashem, Israel's most important Holocaust museum – as "a new cause that can turn into a pipeline for large sums." For Shenhabi and the early history of Yad Vashem, see Segev, 427ff. Etymologically "holocaust" ("completely burned") derives from the Septuagint, the Greek version of the Old Testament, where *holokauston* translates Hebrew *holah* ("that which goes up"). A "holocaust" (e.g. Leviticus 1.3-17, Judges 6.26-28, 1 Samuel 7.9) was a burnt offering (Gk. *holos* = wholly; *kaustos* = burned), usually an unblemished male animal sacrificed to Jehovah, to whom its smoke "went up." The biblical origin of the term is, however, immaterial to its initial deployment, although the religious connotations of a "holocaust," together with the prevalence of smoke and fire in some Holocaust writing, may have facilitated the later sacralization of Jewish deaths. Israeli attorney general Gideon Hausner, Eichmann's Polish-born prosecutor, used "holocaust" (for Shoah) in English-language media interviews, and during and especially after the trial lowercase "holocaust" gradually became common in discussions of Nazi persecution, following the word's standard nonbiblical meaning ("consuming conflagration, wholesale destruction"); Elie Wiesel did not (as Holocaust scholarship, assisted by Wiesel's own inaccurate memory, often assumes) first apply "holocaust" to Nazi genocide in 1963. Cf. Oscar Handlin, "Jewish Resistance to the Nazis," *Commentary* 34, no. 5 (November 1962), 401: "The holocaust ... was a product not of the Jewish response or of the Jewish situation, but rather of the powerful engine of destruction the Germans controlled – a bureaucracy of uniquely remorseless and irresistible efficiency." In Handlin's usage "holocaust" means "massive (racial) destruction," thus "genocide"; but although he apparently felt a Jewish proprietary interest in the term, in 1962 "holocaust" could still easily be applied to non-Jewish deaths and non-German perpetrators, with no risk of trespassing on Jewish cultural property. Handlin's holocaust was not precisely "the Holocaust," since the latter had not yet come into full conceptual existence in the West. Two years later Alfred Alvarez, in a survey of "The Literature of the Holocaust" (*Commentary* 38, no. 5 [November 1964], 65-69), discussed the concentration camps in largely ecumenical terms as "symbols of our own inturned nihilism" and "a focus of contemporary suffering," with the peculiar suggestion that they might prove a mere "small-scale trial run for a nuclear war." For Alvarez, a noted literary critic writing in a Jewish publication, "the holocaust" (still uncapitalized) was a distinct event but not a distinctly Jewish event, a convenient forum for erudite philosophizing about the traumas of modernity rather than a source of racial grievance or anti-Western polemics. Earlier in the same year Emil Fackenheim could still write "On the Eclipse of God" (*Commentary*, 37, no. 6 [June 1964], 55-60) without mentioning the holocaust or even Nazi persecution, briefly adducing only unspecified catastrophes that imperiled religious belief; by the end of the decade Fackenheim had become (along with Berkovits and Richard Rubenstein) a founder of "Holocaust theology," busily explicating the "commanding voice of Auschwitz," his new

pendence from the Allied victors; it also carried a judgment. With the arrival of the Holocaust, the Nazi concentration camp, which had formerly testified to our comparative goodness, became the visible revelation of the vast moral failure of our entire civilization. "The guilt of Germany," Eliezer Berkovits proclaimed in 1973, "is the guilt of the West. The fall of Germany is the fall of the West. Not only six million Jews perished in the Holocaust. In it Western civilization lost its claim to dignity and respect."[16]



JERZY KOSINSKI: denigrated Poles.

"The uniqueness of the Holocaust," the Zionist writer Gershon Mamlak explains, "was manifested in a dual form: the way the victims experienced it, and the way the Gentile world performed and/or witnessed it." Mamlak offers a succinct statement of some important Holocaust dogmas. "Uniqueness" is crucial, providing a historiographic counterpart to the religious doctrine of Jehovah's selection of Israel as his preferred people. Jewish suffering during the Second World War was different in kind from all other suffering, so unique that even comparing the Jewish Holocaust to lesser holocausts can be considered a form of blasphemy. Uniquely evil victimization should of course entail the unique evil of a specific set of victimizers, but in Holocaust discourse the Jewish victims of history's most unique crime stand in opposition to the whole Gentile world, which is conceptualized, in terms of its relation to the Holocaust, as a single category subsuming perpetrators and bystanders, each sharing a common guilt. "The [non-Jewish] world," Rabbi Shlomo Riskin informed a group of Jewish tourists visiting Auschwitz, "is divided into two parts: those who actively participated with the Nazis and those who passively collaborated with them." German Nazis and their allies murdered Jews; the entire Gentile world, comprised of active Nazi participants and their passive collaborators, was culpable. Judaism's intense ethnocentrism has traditionally divided mankind into Jews and the "nations of the world," obliterating the differences that distinguish each non-Jewish nation from others, the defining feature of our various nations being, in Jewish eyes, their non-Jewishness and hence their inherent uncleanness. Holocaust discourse replicates that ancient division, not only tracing a line that divides Jews from everyone else but also erecting a moral barrier along the line, with all of us on the wrong side of it. "Over long centuries," according to Eliezer Berkovits, "especially in the Western world, the [Gentile] nations reacted to the existence of the Jewish people with a form of sadistic cruelty which to call beastly would be an insult to the animal world."[17]

Jerzy Kosinski's *Painted Bird*, published in 1965 and set in wartime Poland, was among the earliest representations of the Jewish Holocaust's revelation of ubiquitous Gentile savagery, and it should be regarded as Diaspora Jewry's first

vocation devoted to rhetorically surpassing co-workers in discovering bold new formulations of the Holocaust's cataclysmic significance. See "Jewish Values in the Post-Holocaust Future: A Symposium," *Judaism* 16, no. 3 (Summer 1967), 266-299, and Fackenheim, *God's Presence in History: Jewish Affirmations and Philosophical Reflections* (New York: New York University Press, 1970). The Holocaust, as the powerful propaganda construction we experience today, began coalescing around 1965 with the publication of Alexander Donat's family memoir *The Holocaust Kingdom*, a phrase which other Jewish writers (including Fackenheim) soon adopted; Donat and his wife, we may note in passing, skillfully eluded Nazi genocide, surviving internment in a total of ten death camps. In the years that followed "Holocaust," now capitalized and preceded by the definite article, appeared in a growing body of essays and books authored by Jews, who had by the late 1960s acquired ownership of the term and a strong political interest in its further propagation. Nora Levin's *The Holocaust* appeared in 1968, and in the same year the Library of Congress adopted "Holocaust, Jewish (1939-1945)" as its rubric for titles that had previously been listed under "World War, 1939-1945—Jews." In the early 1960s Jewish writers had sometimes spoken of "Hitler's holocaust" in order to distinguish their holocaust from other holocausts (e.g. Edwin Samuel, "One for Six Million," *Saturday Review*, 18 May 1963); at the end of the decade such clarification seldom seemed necessary. The 1978 NBC miniseries *Holocaust*, by far the most influential popularization of Judeocentric wartime history, placed capitalized "Holocaust" firmly in American consciousness as (in Elie Wiesel's words) "the Event," a distinctly Jewish tragedy of unparalleled magnitude; but that orchestrated propaganda triumph only solidified a semantic invention that had been effected a decade earlier, namely the creation of "*the* Holocaust," a superholocaust which does not simply tower above other holocausts but actually reduces them to mere comparisons. Since the late 1960s anyone speaking of a non-Jewish "holocaust" (e.g. "an ecological holocaust," "the Ukrainian holocaust") has understood that the word properly belongs to the Jews and that he is only briefly borrowing it to suggest a similarity, an analogical practice now regularly denounced by Jews as lexical theft.

16. (Berenbaum) *Washington Times*, 10 January 1991, quoted in *JHR* 14, no. 3 (May-June 1994), 44; Eliezer Berkovits, *Faith After the Holocaust* (New York: Ktav, 1973), 18. Cf. Marcia Sachs Littell, "Holocaust Education in the 21st Century," in *Proceedings of the Washington Conference on Holocaust-Era Assets* (Washington, DC: Government Printing Office, 1999), 874: "Merging Holocaust Studies into Jewish Studies is the wrong approach. It simply sends the wrong message. That the Holocaust is the most traumatic event in the death and life of the Jewish people since the destruction of the Second Temple goes without saying. But study of the Holocaust is also to study the pathology of Western civilization and its flawed structures. It must not be hidden away by false bracketing of courses." Dr. Sachs Littell, a professional Holocaust pedagogue, is the director of the National Academy for Holocaust and Genocide Teacher Training.

17. Gershon Mamlak, "The Holocaust: Commodity?", *Midstream* (April 1983); (Riskin) Tom Hundley, "Two Views of Horror," *Chicago Tribune*, 9 May 1993, quoted in Novick, 160; Berkovits, "Rewriting."

significant literary expression of its emerging Holocaust consciousness. Kosinski's imaginative treatment of wartime horrors reflected a deliberate decision, like Miller's decision twenty years earlier, to define, with complete indifference to actual history, the generic White Other as the malevolent source of Jewish suffering, the modern Amalek. Kosinski (Lewinkopf) and his family were, as a matter of biographical fact, protected by Polish peasants during the brutal German occupation, but he nevertheless chose, when he came to pen his fictional Holocaust memoirs, to Nazify his Catholic benefactors, transforming Poles into hate-filled pogromists who subject the novel's six-year-old protagonist to a series of fanciful sadistic cruelties, none of which ever occurred. Kosinski's real-world experience in occupied Poland, a life of comparative comfort among the Poles he would later vilify, should have led him to endorse the victors' interpretation of the war: on one side evil Germans, on the other *us*, the evil Germans' enemies, in this case Poles and Jews. Nothing in that structure detracted from the uniqueness of the Jewish Holocaust; nothing in it would have limited Kosinski's artistic license. He was free to invent as many grotesque atrocities as his muse could inspire, so long as he attributed them to Germans, not Poles. Yet Kosinski chose instead, in a conscious act of racial aggression, to Nazify the war's first anti-Nazis, at the price of radically distorting his own experience.[18]

One purpose of the Eichmann trial had been, as Israeli Prime Minister David Ben-Gurion announced, to make the nations of the world feel ashamed. The trial was an exercise in mild Nazification designed to suggest

The Holocaust tale is an integral part of Jewish identity now, as this poster prominently displayed in a New York synagogue shows..

Allied co-responsibility for the Shoah while advertising the new Israeli refuge from eliminationist anti-Semitism abroad.[19] Zionist instrumentalizing of Nazi persecution sought to encourage those Jews who only admired Israel from afar to enact Zionism, to dissolve the Diaspora by taking up residence in the Jewish state. Israel was an unassimilable people compelled for centuries to dwell apart as powerless exiles inside unappreciative nations; with the rebirth of territorial Israel Jews could return to their homeland, where they once again possessed the sovereign power to protect their apartness from its enemies. Kosinski's fabricated account of the nightmarish wanderings of an innocent refugee, threatened by Germans and tortured by psychopathic Poles, was ideologically congruent with Zionist political assumptions, which themselves expressed a common belief in the omnipresence of irrational Jew-hatred. But Zionism has always been halfway between a delusion and a lie: it is based on a sincere faith in Gentile malevolence, yet a faith not quite sincere

18. Earlier Jewish literary interpretations of Nazi persecution generally aimed at inclusion. In Edward Lewis Wallant's strange 1961 novel *The Pawnbroker*, the protagonist, a concentration camp survivor isolated from the world by his incommunicable experience of Nazi evil, is reintegrated into the human community through the empathic commiseration of a WASP woman named Marilyn and the redemptive sacrifice of a Puerto Rican named Jesus, an assimilationist thematic structure that later Jewish Holocaust writers would studiously avoid. The novel's uplifting conclusion, based on its heavily marked Christian symbolism, was effectively excised in Sidney Lumet's 1965 film adaptation. Wallant's *Pawnbroker* has recognizable Holocaust themes (the radical isolation of survivors, the Judaizing of the concentration camps, spectacular Nazi barbarity) but none of the political meanings that the institutionalized Holocaust would later express. *The Painted Bird*, on the other hand, is a true Holocaust novel with a Holocaust political structure, even though the Nazi concentration camp is only tangential to its subject matter. For Kosinski's fabrications, see James Park Sloan, "Kosinski's War," *New Yorker*, 10 October 1994: "[Polish journalist] Joanna Siedlecka portrays the elder Kosinski [i.e. Jerzy Kosinski's father] not just as a wily survivor but as a man without scruples. She maintains that he may have collaborated with the Germans during the war and very likely did collaborate with the NKVD, after the liberation of Dabrowa by the Red Army, in sending to Siberia for minor infractions, such as hoarding, some of the very peasants who saved his family. Her real scorn, however, is reserved for the son, who turned his back on the family's saviors and vilified them, along with the entire Polish nation, in the eyes of the world. Indeed, the heart of Siedlecka's revelations is her depiction of the young Jerzy Kosinski spending the war years eating sausages and drinking cocoa – goods unavailable to the neighbors' children – in the safety of his house and yard."

19. For the Zionist objectives behind the Eichmann trial, see Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Penguin, 1964), 5-10, and Segev 327-328.

enough to impel its adherents to remove themselves from the physical threat that Gentile malevolence theoretically poses. Kosinski himself left Poland for the United States in 1957, exchanging one exile (*galut*) for another, unwilling to avail himself of the refuge from further torments that reborn Israel offered.

Zionism proposed a resolution of the Jewish problem, which it frankly acknowledged, through the normalization of Jews within their own nation state. But when the Jewish ethnostate was finally achieved, most Jews felt no inclination, as Hitler had predicted in *Mein Kampf*, to ingather themselves *en masse* in Palestine, however much they affected a plaintive yearning to do so. The central Zionist message that motivated Israel's publicizing of the Shoah was irrelevant, almost a rebuke, to any Jew who chose to continue his now voluntary exile among the *goyim*; and the Shoah, as it incrementally took shape on American soil as the Holocaust, acquired a different purpose, at odds with the intentions of its Israeli promoters. The Jewish problem, our perception of an alien race-nation existing within Western nations, could only be interpreted by immobile Diaspora Jewry as a symptom of the White problem—"racism," our desire to preserve our race-cultural integrity, a desire that could now be defined as a precondition for genocide. The resolution of the White problem has therefore been the principal objective of the Holocaust, which became an integral part of a campaign to eliminate the Jewish problem by declaring any perception of its existence pathological.[20] The Holocaust was absorbed into anti-racism, instrumentalized as its foremost political weapon for combating Eurocentrism and White racial cohesion. Sadistic Nazi cruelties, far from demonstrating the need to end Jewish dispersion, instead supplied a new moral pretext for fragmenting Western nations in order to normalize Jewish self-selected otherness as one otherness in a sea of racial diversity. Contemporary Holocaust commemoration is in that respect a repudiation of Zionism, since it assumes the permanence of Jewish exile: Jews build Holocaust museums in the United States because they have no intention of leaving.

Jewish propagandist Helmut Herzfeld (who changed his name to John Heartfield) here shows us a German NS soldier modifying the cross into a swastika. He asks us, in effect, *was not the cross heavy enough already?* Today, Herzfeld's image is a wildly inappropriate inversion of reality, as the West is saddled with Christian Zionism and the secular religion of the Holocaust.

Collective Memory

Diaspora Jews today remember their Holocaust and have convinced us that we should remember it as well, but in the years immediately after the war, when memory should have been most acute, they rarely spoke about Nazi persecution and apparently forgot the indignities of European Jewry's wartime internment. Holocaust forgetting preceded Holocaust remembering. The extermination of European Jews, the sociologist Nathan Glazer reported in 1957, "had remarkably slight effects on the inner life of American Jewry."[21] For about two decades after the liberation of the camps wartime suffering played an insignificant role in Jewish group thinking in the West, and the

20. MacDonald documents this campaign in his *Culture of Critique*, esp. chapters 5-6. Cf. Raul Hilberg, *The Destruction of the European Jews: Revised and Definitive Edition* (New York: Holmes & Meier, 1985), 1044: "When in the early days of 1933 the first civil servant wrote the first definition of 'non-Aryan' into a civil service ordinance, the fate of European Jewry was sealed." Even if every word of the Holocaust story were true, Hilberg's pronouncement would remain obviously false. Its political purpose is, however, unmistakable. Racial classifications and definitions are routine in Israel, and it is unlikely that a single American Zionist has ever worried that they might lead to a Palestinian holocaust. As Arendt (*Eichmann in Jerusalem*, 7) noted: "In Israel ... rabbinical law rules the personal status of Jewish citizens, with the result that no Jew can marry a non-Jew; marriages concluded abroad are recognized, but children of mixed marriages are legally bastards (children of Jewish parentage born out of wedlock are legitimate), and if one happens to have a non-Jewish mother he can neither be married nor buried.... There certainly was something breathtaking in the naivete with which the prosecution [in the Eichmann trial] denounced the infamous Nuremberg Laws of 1935, which had prohibited intermarriage and sexual intercourse between Jews and Germans. The better informed among the correspondents were well aware of the irony, but they did not mention it in their reports."

21. Nathan Glazer, *American Judaism* (Chicago, 1957), 114-115, quoted in Novick, 105.

DARRYL F. ZANUCK presents
GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD
in
Laura Z. Hobson's
Gentleman's Agreement
Celeste Holm · Anne Revere · June Havoc · Albert Dekker · Jane Wyatt · Dean Stockwell
Produced by Darryl F. Zanuck · Screen Play by Moss Hart · Directed by Elia Kazan
20th CENTURY-FOX TRIUMPH!

1947's *Gentleman's Agreement* condemned "anti-Semitism," typifying the rapid ascent of Jewish power over the media, and the West generally, after the Second World War.

victors' interpretation of the war remained stable, largely unchallenged by the Jewish revisionism that would eventually dethrone it. In recent years various explanations for this phenomenon of Holocaust forgetting have been put forward, the most common being the psychoanalytic view that memories of attempted Nazi genocide were far too painful to contemplate and were therefore repressed, just as survivors of child molestation are presumed to repress memories of their abuse. Whatever the reason, the fact remains, a fact conceded by everyone who has seriously examined the subject, that American Jews in the 1950s and early 1960s did not consider Nazi persecution a central part of their group heritage. The Holocaust did not then exist as a discrete historical event and as a source of anti-racialist lessons, because Jews had not yet remembered it.

No new discoveries of old Nazi evil prompted the collective decision of American Jews to shape their recovered memory of the camps into an indictment of the nations that liberated them. On the contrary: the Allies themselves were willing to believe, in the aftermath of the war, that Nazis made lampshades from human skin, turned Jewish fat into soap, electrocuted Jews on conveyer belts, cultivated cabbages with Jewish fertilizer, and burned Jews alive in gas ovens. The Allies were willing, in other words, to attribute a much more lurid evil to their defeated German enemy than does contemporary Holocaust discourse, at least in its more scholarly forms. Yet postwar belief in unique, truly spectacular Nazi evil did not generate the Jewish Holocaust.

The old heroic, pre-Holocaust view of World War II was valuable for Jews, and they had no legitimate reason to object to its particular set of lessons. In the postwar years anti-Semitism was driven safely to the periphery of American society. In a 1946 poll eighteen percent of Gentiles identified Jews as "a threat to America," which was myopically charitable; by 1954 the number had plummeted to one percent. Anti-Semitism, through its association with the defeated Nazi enemy, had been delegitimized. "The fifteen or twenty years after the war," Novick writes, "saw the repudiation of anti-Semitic discourse and its virtual disappearance from the public realm." In the wake of National Socialist (NS) Germany's defeat America became, in pronouncements by public figures, a "Judeo-Christian nation," since a national definition that failed to include our small Jewish minority implied Nazi-like cultural homogeneity; in 1945 Bess Myerson became the first Jewish Miss America, breaking an old pageant rule that excluded non-Whites; in 1947 Hollywood's first treatment of anti-Semitism appeared, the overtly didactic *Gentleman's Agreement*, which Darryl Zanuck, the only major White film executive, campaigned hard to bring to the screen; and by the late 1950s the hagiographic treatments of Anne Frank—featuring (as novelist Cynthia Ozick has angrily complained) a deracinated, "all-American" Anne—had propelled her *Diary* into the canonical status it still enjoys today.[22] Jews, in short, were mainstream in postwar America, and anti-Semitism was not. The Holocaust was belatedly recollected in the near absence of the force its lessons were ostensibly intended to combat.

Postwar Holocaust forgetting is analytically significant. It allows us to see clearly that the Jewish Holocaust, regardless of the truth or falsity of its various factual claims, is an

22. Novick, 113; Cynthia Ozick, "Who Owns Anne Frank?" *New Yorker*, 6 October 1997. Jewish hostility to the popular stage (1955) and film (1959) adaptations of Anne's *Diary*, both by the White screenwriters Frances and Albert Hackett, has become strident in recent years, a result of Holocaust consciousness and modern Jewish identity politics colliding with an established monument of wartime patriotism. Ozick argues that it would have been better if the *Diary* had been burned before publication, to prevent it from teaching anodyne, de-Judaized lessons about Jewish suffering mediated through the moral universalism of non-Jews. Ozick and others import into Anne Frank's life a strong Jewish consciousness she never possessed, while bizarrely blaming Gentiles (along with Anne's "deracinated" father) for having disfigured her into a WASP in all but birth, a pallid symbol of the Jew as merely one of us. In fact current Jewish anger at the generally faithful film version, which Jews in the 1950s justifiably considered a remarkable propaganda triumph, reveals growing frustration with Anne and the heroic version of the war she embraced, frustration so great that some activist Jews recommend ejecting her from the canon of Holocaust authors for teaching insufficiently Jewish lessons. But because her *Diary* has become a quasi-religious document, scrutinized for its spiritual insights as fundamentalist Christians pore over their bibles, belligerent Jews generally

ideological construction dependent for its existence not on historical events in Europe but on contemporary political forces in America. A recovered memory that steadily grows more vivid and more impassioned as it becomes more distant is obviously much different from normal recollection. The idea of the Holocaust, apart from the facts and fictions that provide its raw material, has little to do with history, nor was it, as we have seen, an inevitable interpretation of the camps. The source of the Holocaust as an idea is located not in German concentration camps but in events within the United States in the 1960s, when American Jews first began, during the era of civil rights and counterculture, to vocally recollect memories of Nazi persecution in Europe.

Jewish wartime suffering became the Holocaust, a discrete event to which uniqueness could be ascribed and for which Western civilization could be held responsible, at the very historical moment when racial victimization in the past began to confer political power in the present. The victors' interpretation of the war had provided important advantages in the 1950s, immunizing Jews from criticism and mainstreaming them within Euro-America; it provided fewer advantages in the 1960s, when a legacy of victimization became a moral bludgeon with which to extort political privileges from an increasingly besieged Euro-American majority. The Holocaust was the Jewish brand of anti-White identity politics, an aggressive declaration of a distinctive Jewish identity based on our collective guilt for their unique suffering. The old view of the war had externalized evil in the Nazi enemy; the Holocaust turned Jews into victims of unprecedented White violence, making the West itself the evil's source and rewarding Jews with their own special form of negritude. To number yourself among the wretched of the Earth was a source of political power during the Black civil rights revolution, and it would be an even greater source of power in the decades that followed. Jews had played an instrumental role in fomenting the revolution, providing as much as three quarters of the funding for civil rights organizations, and by tactically remembering the Holocaust they enlisted themselves among the minority groups eligible to profit from racial claims, while relieving themselves of membership, largely nominal in any case, in the White oppressor race, against which the revolution was and still is directed. Through the Holocaust the most successful ethnic group in American history not only joined the various aggrieved minorities staking out racial claims against White America, but also pushed itself to the front of the line.[23]

Jewish identity politics is, however, more than simple political calculation. There can be no doubt that the Holocaust is now genuinely central to Jewish group consciousness, as poll after poll reveals. "It's a sad fact," says Samuel Belzberg, a major financial supporter of the Tolerance Museum, "that Israel and Jewish education and all the other familiar buzzwords no longer seem to rally Jews behind the community. The Holocaust, though, works every time." Most Jews believe their own propaganda and they are often profoundly affected by it. "The Holocaust," the ADL's Abraham Foxman foolishly wrote in 1994, "... is not simply one example of genocide but a nearly successful attempt on the life of God's chosen children and, thus, on God himself."[24] Since such breathtaking ethnocentrism endangers the necessary public fiction of the Holocaust's broad humanitarian meanings, it is safe to conclude that Foxman, the head of an activist Jewish organization teaching racial equality and human brotherhood, was allowing his real emotions to overcome his political judgment, an indication of an au-

direct their attack against White America, which in the 1950s allegedly betrayed the text for malevolently assimilationist purposes, an example of what Ozick calls "them stealing our Holocaust." Accordingly in Holocaust education programs White students now not only read *The Diary of a Young Girl by Anne Frank*, but also learn about the Eurocentric act of cultural theft that once misappropriated it from its rightful owners. The falsely re-Judaized *Diary*, surrounded by polemical commentary, becomes in the process a Holocaust text with a Holocaust political structure. For a summary of the Jewish culture war over the *Diary*, an emotional intramural dispute barely comprehensible to any non-Jew, see Novick, 117-120, and Ian Buruma, "The Afterlife of Anne Frank," *New York Review of Books*, 19 February 1998.

23. Cf. "Farrakhan's Jewish Problem," *Tikkun* 9 (March-April 1994), 10, quoted in Novick, 191: "In current discourse, who gets labeled 'white' and who gets labeled 'person of color' derives not from the color of one's skin ... but from the degree to which one has been a victim of Western colonialist oppression. By that measure, Jews have been the greatest victims of Western societies throughout the past two thousand years and must certainly be understood to be one of the 'peoples of color.'"

24. (Belzberg) S. Teitelbaum and T. Waldman, "The Unorthodox Rabbi," *Los Angeles Times Magazine*, 15 July 1990, quoted in Mark Weber, "The Simon Wiesenthal Center," *JHR* 15, no. 4 (July-August 1995), 3; Abraham Foxman, "Schindler's List – The Meaning of Spielberg's Film," ADL newsletter *On the Frontline* (January 1994), quoted in *JHR* 14, no. 2 (March-April 1994), 41. Sincere belief in the Jewish Holocaust does not of course preclude cynical exploitation of it. Cf. Novick, 157: "At a time [1981] when West Germany was considering the sale of arms to Saudi Arabia, [Hyman] Bookbinder wrote to the German ambassador to the United States in his capacity as a member of the U.S. Holocaust Memorial Council – though he was not, he made clear, speaking for the council. Plans for the Washington museum were now being developed, he said. 'How Germany will be treated in that museum may well be affected by the decision you make pertaining to the sale of arms to Saudi Arabia.'" Bookbinder believed that Gentile Holocaust consciousness was essential for preserving American "commitment to Israel," but for the sake of Israel the USHMM's presentation of Nazi atrocities was negotiable: unique Holocaust horrors could become slightly less horrific if the West German government proved properly compliant.

ELIE WIESEL: His use of the term "holocaust" was derivative, not original as he claims. He also called it "The Event."

ABE FOXMAN: He says the Holocaust is a "nearly successful attempt on the life of God's chosen children and thus, on God himself."

CYNTHIA OZICK: She claims "The world wants to wipe out the Jews... the world has always wanted to wipe out the Jews."

thentic psychological investment in unpluralist Holocaust lessons.

Peter Novick describes American Jewry's undeniable absorption in the Holocaust as a collective memory, a group perception of the past distinct from objective historical knowledge. A collective memory is formed in response to contemporary political and social needs, and it makes the implicit claim that the past, rather than being separated from us by the unbridgeable differences between now and then, remains a present reality expressing enduring truths about a group and its place in the world. A collective memory "suffuse[s] group consciousness," representing a group's identity both for itself and for others through a morally simplified reconstruction that strips away distracting details and ambiguities in order to align history with contemporary group concerns. The Holocaust, according to Novick, is a Jewish collective memory, a reshaping of the past brought into present consciousness as a collective social mechanism for defining group identity.[25]

Put simply, the Jewish Holocaust is a racially self-interested belief about the past that tells Jews something about us and something about themselves that most deeply believe to be true. The Holocaust martyrology that we experience as propaganda, and must analyze as such, Jews have internalized as the central component of their racial identity. Neal Sher, former Nazi-hunter for the Office of Special Investigations, believes that "every Jew alive today is a Holocaust survivor," and each year on *Yom Hashoah* ("Shoah Day") Jewish students wear yellow stars to demonstrate their survivorship, a statement of racial identity that distinguishes them from us. A group identity modelled on the Holocaust survivor sanctions Jewish racial hostility by denying Jewish loyalty to anyone but themselves. The resistance fighter, celebrated in the old victors' narrative, was an active figure participating in a pan-European struggle of free men against fascist tyranny; the Holocaust survivor, Elie Wiesel being the most prominent example, is a passive object of cataclysmic violence at the hands of European civilization, a

25. On collective memory, see Novick, 3-6, 170ff. Novick, reflecting the consensus view, locates the principal source of awakened Holocaust memory in Jewish anxieties over Israel, prompted by the Six Day War of 1967 and especially by the Yom Kippur War of 1973. Cf. Marcia Sachs Littell, "Holocaust Education," 870: "In the years directly following liberation [of the camps] there was silence—stunning silence. From the Jewish Community, from the churches, from government agencies. During this time, the majority of Americans were comfortable with the silence. Even the word 'Holocaust' did not come into current use until the 1960's.... Americans received their first real jolt of awareness at the time of the Six Day War (1967) in Israel, when 'a Second Holocaust' seemed threatened. With the realization that Jews might be destroyed in their homeland, not only Jews in the Diaspora were aroused: Christians friendly to Jewish survival were also moved to act." But no explanation for the Jewish Holocaust that fails to acknowledge the racial hostility that animates it can be taken seriously. Elie Wiesel calls Auschwitz "the failure of two thousand years of Christian civilization" not because he supports Israel and fears for its survival, but because he hates the people he has chosen to live among and believes that he can now insult them with impunity. Holocaust memory had, in any case, clearly taken shape well before 1973 and even before 1967. There were already important (though lightly marked) Holocaust political themes in Stanley Kramer's *Judgment at Nuremberg* (1961), a "message picture" that gently suggested, for the educational benefit of British and American Gentiles, their own complicity in Nazi evil; the Nazification of Pope Pius XII, a process that of course continues today, began in the early 1960s, well before Diaspora Jews could possibly have felt any fears of an imminent holocaust in Israel; and Holocaust theology, a now massive body of theopolitical scholarship centering all of human history in the Holocaust's various Judeocentric revelations, also precedes Israel's Six Day War. See Richard Rubenstein's seminal *After Auschwitz: Radical Theology and Contemporary Judaism* (New York: Bobbs-Merrill, 1966).

tragic victim whose unique experience of the literal Hell that once took shape on Earth makes him the bearer of ahistorical lessons about man's perennial inhumanity to Jews. The Holocaust survivor, abandoned to his fate and filled with a direct knowledge of metaphysical evil imparted by his incomparable suffering, stands as an indictment not only of Western civilization but often of a cruelly indifferent universe as well, and he has become the preeminent expression of Jewish collective memory, personifying a covertly belligerent restatement of Jewish apartness. Never, unfortunately, have Jews been more openly welcomed by the Euro-American mainstream, yet never has their self-representation been more closely bound up in an embittered recollection of racial victimization. "The world wants to wipe out the Jews," Cynthia Ozick once claimed, "... the world has always wanted to wipe out the Jews."[26]

Collective memory is a useful metaphor from a racialist perspective, since it highlights the real strangeness of American Holocaustomania, a guilt-ridden obsession with Jewish deaths that has gripped most of the Western world as well. If the Holocaust is, as Novick argues, the Jewish collective memory of World War II, then we who are not Jews are in effect thinking about our past with someone else's memory, seeing both the past and its implications for the present through Jewish eyes rather than through our own. The Holocaust did not begin as our collective memory of the war. We have not shaped and simplified history into the Holocaust; Jews have, and their memory has become ours. Thus we now think we see Jewish Holocaust survivors, rather than anti-Nazi dissidents and European resistance fighters, in photographs of Buchenwald and Dachau, our old political interpretation of the camps having been displaced and forgotten. And thus, much more importantly, we now think we were responsible for the Holocaust and have allowed Jews to erect permanent memorials wherein, under their direction, the guilt many of us readily acknowledge is publicly commemorated.

There can be no mystery how the Jewish Holocaust became our collective memory, the retrospective propaganda with which we also envision the Second World War. Our Holocaust memory is the result of Jewish power, especially media power. In the Jewish-owned *New York Times*, as Finkelstein notes, the only subject that receives more coverage than the Holocaust is the weather. Jews have dominated Hollywood from its inception, and by the 1960s, the decade of the Holocaust's invention, they were substantially overrepresented in all the various professions that disseminate culture. Jews, that is, create many of the thoughts with which we think. Jews also control the American mass media, and have done so for at least forty years, so they wield the crucial propaganda instruments, enabled by low levels of anti-Semitism, that can transform their thoughts into our 'public opinion.' In 1965 they could turn Kosinski's Nazification of the Poles into an instant classic; in 1945 they did not yet possess either the power or the confidence to so elevate Miller's *Focus*. On this general issue of Jewish power Novick is frank: "We [Jews] are not only 'the people of the book,' but the people of the Hollywood film and the television miniseries, of the magazine article and the newspaper column, of the comic book and the academic symposium. When a high level of concern with the Holocaust became widespread in American Jewry, it was, given the important role that Jews play in American media and opinion-making elites, not only natural, but virtually inevitable that it would spread through the culture at large."[27]

A Fragile Victory

The Holocaust must be numbered among Jewry's most impressive victories in their new hunting grounds, second only to the 1965 liberalization of immigration law, which opened American borders to the Third World. There are now Holocaust memorials in most major American cities, as there are in almost all Western capitals, and we are in the midst of a deluge of Holocaust remembering in films and books and on television that shows no signs of subsiding. There are numerous Holocaust Studies programs in universities, staffed by professional Holocaustologists who owe their livelihoods to the further propagation of Holocaust lore, and Holocaust education flourishes in the public schools, drawing us ever closer to the full integration of anti-racialist Holocaust instruction into school systems across the country, the

26. (Sher) *Jewish World* (Long Island), May 8-14, 1992, quoted in *JHR* 13, no. 1 (January-February 1993), 46; Ozick, "All the World Wants the Jews Dead," *Esquire* (November 1974), quoted in Finkelstein. Sher, who left his job as a Nazi-hunter to become Executive Director of the American Israel Public Affairs Committee (AIPAC), the chief Zionist lobby group in Washington, was speaking at a *Yom Hashoah* commemoration. The Brooklyn-born Dr. Baruch Goldstein, who in 1994 slaughtered twenty-nine Muslims praying in Hebron's Ibrahimi Mosque, often wore a yellow star, marked with the German "Jude" ("Jew"), in order to commemorate his particularist understanding of the Holocaust's moral lessons. Cf. Rubenstein, *After Auschwitz*, 153: "We stand in a cold, silent, unfeeling cosmos, unaided by any purposeful power beyond our own resources. After Auschwitz, what else can a Jew say about God?"; Fackenheim, *Encounters Between Judaism and Modern Philosophy: A Preface to Future Jewish Thought* (Philadelphia: Jewish Publication Society, 1973), 166: "After the Holocaust, the Israeli nation has become collectively, what the survivor is individually."

27. Novick, 12. Novick (207) comments further: "A good part of the answer is the fact—not less a fact because anti-Semites turn it into a grievance—that Jews play an important and influential role in Hollywood, the television industry, and the newspaper, magazine, and book publishing worlds. Anyone who would explain the massive attention the Holocaust has received in these media in recent years without reference to that fact is being naive or disingenuous."

stated ambition the President's Holocaust Commission, the USHMM's forerunner. All these various forms of Holocaust commemoration teach political lessons that Jews want us to learn. A well-indoctrinated Euro-American who has internalized the lessons of the Jewish Holocaust will not object to non-European immigration into the United States; a Jew who has internalized the same shared collective memory will acquire a more emotional commitment to his racially exclusive *Heimat* in Palestine. Therein lies, of course, the danger of thinking with someone else's thoughts. Holocaust commemoration racializes Jews and deracializes Whites; it strengthens them and weakens us.

But we can question whether this victory will persist. Holocaust memory, because it took shape in the virtual absence of anti-Semitism, projects deep Jewish hostility that otherwise would have remained better concealed. It is compelled, by both the political purposes and the group psychology that brought it into existence, to disparage non-Jews: the world owes Jews only if the world as a whole is guilty of grievous offenses against Jews. A view of history that of necessity says something good about Jews but bad about almost everyone else is inherently fragile and liable to provoke resentment. Henry Kissinger opposed the construction of the USHMM, fearing that aggressive Holocaust commemoration would provoke anti-Semitism, and he might have been correct. The victors' narrative exiled Germany from civilized humanity while celebrating the heroics of White fratricide; the Holocaust Nazifies any assertion of White national consciousness, even in nations with distinguished anti-Nazi credentials, thus constructing and potentially unifying its own opposition. National patriotism and belief in the Jewish narrative of horrific persecution are increasingly incompatible, and the descendants of both the winners and the losers of the Second

HENRY KISSINGER: He opposed aggressive Holocaust commemoration, fearing it would provoke an anti-Jewish reaction..

World War have a common interest in repudiating the old mythology of Nazi evil, since it has become an ideological weapon against all of us, providing anti-national justification for a host of globalist policies ranging from Third World immigration to NATO's "humanitarian bombing" of the now Nazified Serbs, whose wartime heroism we once justly applauded.

Dangerous Contradictions

The Holocaust also suffers from dangerous contradictions. Jews have the power to transform their preferred ideas into our public opinion, but they cannot control the direction in which the ideas subsequently migrate. Alongside the hard Holocaust lessons of White guilt are the soft Holocaust lessons of human brotherhood, which are indispensable to the Holocaust's marketing strategy in the Diaspora as well as formal elements in its multicultural agenda. The survival of the Jewish ethnostate evidently requires daily violation of these humanitarian ideals of tolerance and racial pacificism, which their promoters in the Diaspora never had any intention of imposing on their far-flung brethren but now increasingly find arrayed against the only nation for which they feel any genuine loyalty. Contemporary anti-Zionism is a species of anti-racism, so anti-racialist Holocaust lessons hand anti-Zionism powerful weapons. Palestinian collective memory tactically calls Arab dispossession in 1948 the *Naqba* ("Disaster"), a name and an idea clearly modelled on the Zionist Shoah. The competing postcolonial narrative of Palestinian racial victimization, with its calculated Nazification of Israel's origins, dominated the 2001 UN Conference on Racism at Durban, where Third World delegates relabeled Zionism as racism and angrily denounced Israeli genocide. For Israel the universalist lessons of the Holocaust are poor camouflage, only revealing Zionism's systematic rejection of the anti-racialism that Jews so aggressively promote everywhere else. The militant Left in the United States and the bulk of liberal opinion in Europe have now abandoned the Jewish state, condemning it as a colonial project founded on ethnic cleansing and sustained by apartheid. In Israel's ongoing war against brown-skinned Arabs there can be no doubt which side more closely resembles the potent propaganda image of the Nazi. Anti-racialist ideas that effectively serve Jewish interests in the Diaspora become toxic when applied to Israel, and no number of additional Holocaust museums will alter that fact.

Jewish success in propagating such an unstable ideological construction, thereby provoking opposition from nationalists on the Right while strengthening anti-Zionism on the Left, may yet prove a Pyrrhic victory. Holocaust commemoration winnows out friends until only enemies remain, and Jews risk finding themselves alone against the world.

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Sign Man continued from page 7

her father, Senator Powers, and told him the story.

Senator Powers was about to retire from public service after a long and distinguished career. He was one of the most popular and admired men in the country. A few days after talking to Pam, he stood in the Senate and delivered an iconoclastic speech. He started by saying, "Gentlemen, a few days ago a man was killed in my home town because he publicly stated that America should stop giving aid to Israel. Osama Bin Laden has publicly stated that the World Trade Center was destroyed because America supports Israel. Other terrorists around the world have stated that they hate America because we support Israel. Gentlemen, it doesn't have to be this way...

"If America used the billions of dollars it now squanders to arm the world to instead implement a foreign policy based on benevolence rather than violence we could eventually bring peace to the world. America has the resources to go into any country that requested aid, and inventory what that country really needs; clean water, hospitals, roads, schools, whatever, and then just give it to them. No strings attached. No hypocritical demands that they become democracies, when half the countries in the UN are not democracies. No bullying about what kind of weapons they can or can not have, when Israel has more weapons of mass destruction than anyone except us. Unless we change the way we spend our 'foreign aid,' we shouldn't be doing it at all."

The members of the Senate were mesmerized when near the end of his speech he said, "The only way to accomplish a change of this magnitude is to first pass meaningful campaign reform legislation, with real teeth in it; reform that will make it impossible and illegal for any foreign lobby or multinational to buy or influence our legislators. We can do it, and when we do we will be on our way back to a government that truly represents the people, and not just the people with the most money. And we'll put an end to innocent people being killed in America for expressing their opinion."

As the audience rose to loudly applaud and cheer Senator Powers, the few Jewish senators, their underlings, and those known to be owned by the Jewish lobby, stood up and walked out.

On the one-year anniversary of the Sign Man's death there was a ceremony at the underpass. The Sign Man's identity had not been discovered, nor had the identity of whoever had killed him. The Department of Transportation had moved the fence back, and the City Parks Department had created a rugged little park where the Sign Man used to station himself. The right lane was blocked off for parking and the media were there.

Hundreds of downtown workers walked to the site at noon and listened as Mayor Pam said a few heartfelt words about the Sign Man, then introduced her father. Ex-Senator Powers was being courted by his party and the public to run for President since his moratorium on foreign aid had passed, but he didn't mention that. He just said a few words about the power of the individual before unveiling the life-size bronze statue of the Sign Man.

The unveiling was met with applause and tears. On a slab of concrete two feet high and eight feet square, purposely left rough and unfinished, sat, literally, an exact replica of the now world famous Sign Man. The artist had created a backdrop with a curtain-like section of fence behind the statue, and had installed an old antique-looking street light off to one side. The Sign Man sat appearing to lean back against the fence with a rolled-up newspaper in one hand, his head tilted back as if looking heavenward. A crescent of green plexiglass had been worked into the brim of his hat, and a cool green band of light covered the top half of his face. The replica of his bucket was by the street, but instead of a cardboard sign there was now a brass plaque that read YOU CAN CHANGE THE WORLD.

Every morning people still stop, toss money at the bucket, and throw a little wave to the Sign Man.

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